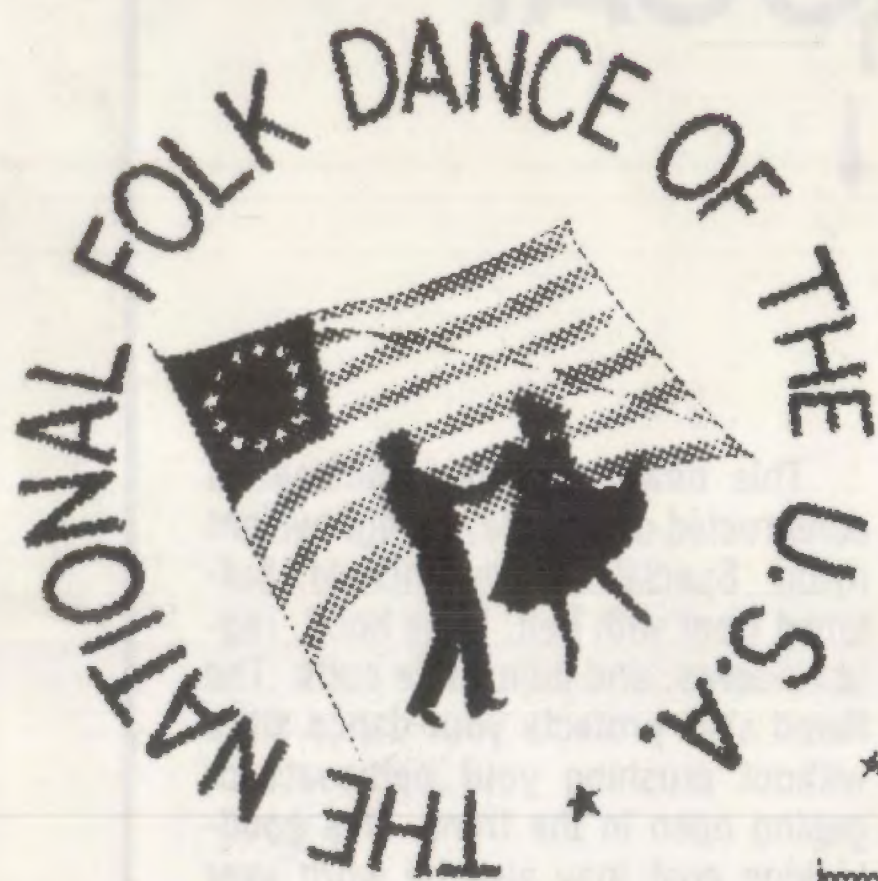


SQUARE DANCING

FEBRUARY, 1984

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DEAR READER:

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We had a ball last year with our overseas holiday. We started with a week at Kirkwood Lodge, then danced at the National Convention in Louisville and continued on to New Orleans, Nashville and into Florida. The National was totally unbelievable. We were in the parade of States — wow! It's like the Grand Canyon — if you ain't seen it, you can't imagine it.

Pete Roberts

Thatcham, Berks., England

Dear Editor:

Perhaps you remember a sudden, short visit from Sweden to your office last spring. I now want to thank you for your kindness dur-

ing the visit. The records I ordered waited for me at home when I returned. I also visited relatives in Utah who took me to a square dance in Ogden. For the first time in my life I had the opportunity to try my Swedish knowledge of Mainstream square dancing. It was a wonderful experience to see that we performed the dancing in the same way without any difficulty. This really proves the internationalism of the square dance. You can learn it in different parts of the world and then get together and dance it and have fun.

Olov Bergling
Tullinge, Sweden

Dear Editor:

Bravo for Vox Saltatoris where dancers can speak up! I read SQUARE DANCING Magazine again and again. Responding to "Lonely on the Sidelines" who complained that a woman had a partner wanted to dance with her caller/husband — she should have felt flattered. Why did she have to sit when she could have danced with that woman's partner? Dancing with multiple partners is a very good experience. And in reply to people who show off and do fancy things, kicks or bumps, in beginner classes — they usually are the worst dancers in the square. They are very disturbing to the dancers as they break the timing and

Please see **LETTERS**, page 63

SQUARE DANCING

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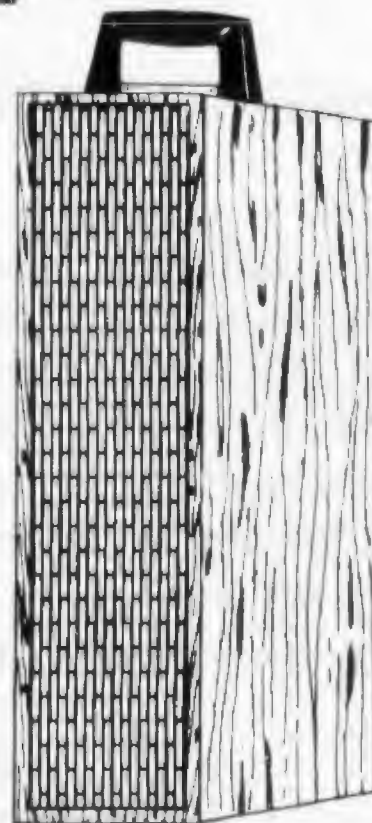
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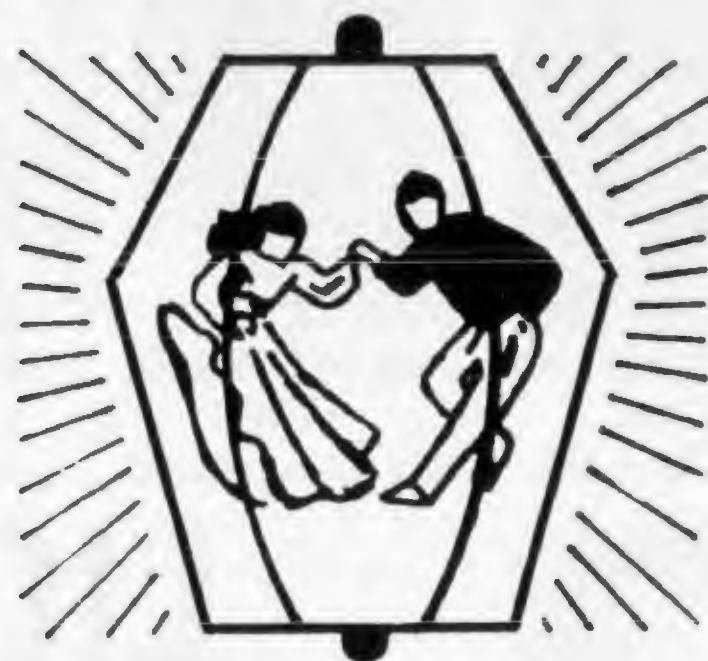


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JULY 8-14	Plus with A-1 Workshop	Ken Bower Beryl Main	Shirley & John Ivans
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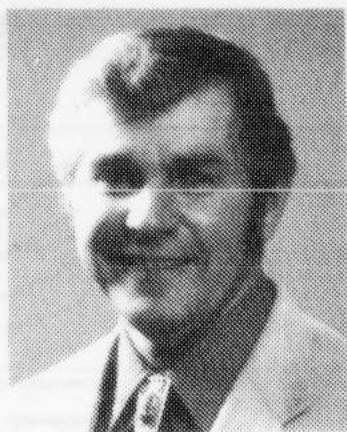
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Utah
May 29 — June 2



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Idaho
June 5 — 9



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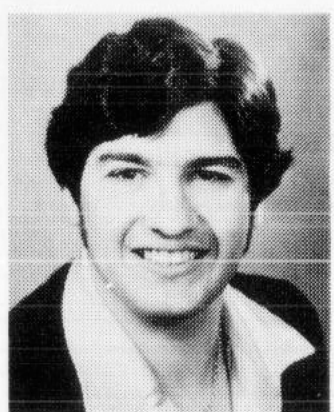
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Creighton
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California
Aug. 13 — 18



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California
Aug. 20 — 25



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Utah
Aug. 27 — 29



Wayne Baldwin
Texas
Aug. 30 — Sept. 1



Chris Vear
Texas
Sept. 3 — 8



February, 1984

AFTER PLANNING for the occasion for perhaps a half a dozen years, we finally broke loose from the office this past October, caught a flight to New York City, then joined a group of others heading for a view of the New England fall colors. We weren't disappointed. As a matter of fact, none of the pictures we had seen in the past nor any of our anticipation quite equaled the real thing.

Brilliant reds, explosive yellows and oranges intermixed with the deep evergreens made us realize, once again, what a beautiful country we live in. Over the past 25 years or so, square dancing has taken us into more than 50 countries around the world. We've oh'd and ah'd at beautiful buildings, breathtaking mountains and fabulous fiords. We've walked the streets of many cities and towns, but when we get home and realize what we have in our own backyard, we begin to make plans to see more.

Before leaving home, we touched base with a number of the callers in the five states we would be visiting. We did have an opportunity to talk to some of them as we moved through their communities and we got to one dance with Tony Parkes in Concord, Massachusetts, which, to us, was especially impressive.

Contemporary squares hit the New England area in the early 1950's, but square dancing as a heritage has always been a part of these one-time colonies and, if you search long enough and hard enough, you are bound to find pockets of traditional dancing done in virtually the same manner that it was enjoyed hundreds of years ago.

The large recreational hall that Saturday

night could easily have passed for a community hall in the same area in the 1880's. Except for modern lighting and the use of a public address system, the caller, musicians and dancers could very well have stepped right out of the past. The hall was filled with some 25 squares and the dancers were doing simple patterns much like they had been doing for years, everyone moving to the music, balancing with a staccato-bump right on the phrase and having a ball.

Intermixed with the quadrilles were free style waltzes, a polka and a Swedish hambo. The greatest portion of the evening was given over to line dances or contras. Except for a brief pattern walkthru, there was no teaching and despite the fact that a number of the young dancers we spoke to were taking part in a square dance for the first time, they quickly caught on to the limited number of basics, the right and left thrus, ladies chains, allemande lefts and promenades. At first, cuing the figures, soon the caller or prompter left the dancers alone and miraculously no one seemed to falter. And, if they did, it was only for a moment and relatively unimportant to the others.

Perhaps it was because the movements were simple and the dancers gained more confidence as the evening wore on, but, whatever it was, the appreciation of the crowd was tremendous. Prolonged applause followed each tip and except for one brief intermission in the middle of the evening, the dancers moved nonstop from one dance into the next.

A big part of the fun of these old-time parties was the live music. The make-up of the bands was not stereotyped and where you might find the standard piano, fiddle and rhythm instrument, that evening the music included a penny whistle, a flute, a hammered dulcimer, guitar — you name it, and it was there, providing some of the most exciting dance music you can imagine.

A Rip Van Winkle stepping from the past into today's world would have no difficulty in keeping up with one of these programs for, as Ralph Page has told us many times in the past, the object of these square dance parties hasn't changed over the years. It's still downright fun for the participants and, in the long run, it probably involves the greatest number of dancers.

Although some of the dancers on that evening told us they thought this form of square dancing was slowly fading away and that the number of callers and prompters and musicians who could provide this sort of entertainment was slowly disappearing, it seemed to us that this phase of the American folk dance provides so much fun and joy that people are looking for that it should never vanish. It was like that at one time here in our area and perhaps there are still pockets scattered here and where you live where the true, traditional, uncomplicated fun dances can be found and enjoyed.

A Matter of Ethics

WHAT MAKES American Square Dancing unique among other folk dances of the world is that individual who stands up at the front of the hall and runs the show — the often praised, sometimes criticized person — the caller. Just as they did years ago, callers today keep sight of the importance of dancers and, as professionals in their field, their attitudes are professional in every aspect. Or, are they?

With this in mind, it disturbs us when we hear of instances where individual callers who have accepted calling dates, either telephone at the last minute with regrets or simply fail to show up with no legitimate excuse. In an activity where there have been so many examples of callers making extreme sacrifices in order to keep a calling date, this seems to be completely out of character.

Recently, we heard of one caller who chartered a plane to keep an otherwise impossible commitment. There have been other instances where callers, despite physical and personal problems, have found a way to keep their promised assignments. However, despite the preponderance of good reports, in the past few months, we have been alerted to several occasions where callers have failed to appear for a much publicized festival or a regular club date.

If the caller could earn a greater fee by canceling one date for another, or whatever the reason, the practice is completely unprofessional and, whether the offending caller realizes it or not, his unthinking actions reflect unfavorably on all callers, everywhere.

Fortunately, these instances are not typical

but they are happening. Dancers who are hurt and embarrassed would do well to avoid rehiring individuals who fail, without proper notification and without good reason, to keep their assignments. Those involved in the planning of big dances should be aware that Callerlab, the professional organization to which many callers belong, has a Code of Ethics to which all its members subscribe. A prime point in the code requires that members keep their commitments. In order to emphasize this and the other sections of the code, Callerlab has an Ethics Committee. In instances such as these just mentioned, individuals or groups having grievances should contact the chairman of the committee, Jim Mayo, 79 Wash Pond Rd., Hampstead, New Hampshire 03841, for immediate attention.

By working together, callers have accomplished much for the benefit and pleasure of the dancers.



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SQUARE DANCE

VACATIONS — 1984



JUST A VERY FEW YEARS AGO, deciding to take a square dance vacation posed something of a problem, time-and-location-wise. There were institutes available but they were scattered all over the country. Today the story is entirely different. Should you wish to spend your time away from the office square dancing, no problem! You have a wide choice from deluxe accommodations to camping and from a small staff to a number of callers and cuers. Locations range from the mountains to the seashore and almost everywhere in between. The curriculums encompass a great variety of dancing from institutes aimed at new dancers, to those specializing in clogging or heritage dancing, to Challenge and, of course, to those in the great Mainstream of the activity.

As square dance institutes have multiplied, so have the number of dancers attending them. Some people make vacation institute attendance an almost full-time occupation, enrolling in several each year. Others, with limited vacation time, plan carefully to select

one which will most fulfill their desires. Like anything else, the time spent in planning pays off.

If you're planning to include a square dance institute in 1984, look at what various programs we have to offer. Check out dates which coincide with your availability. Consider locations which might give you a new venue to explore in addition to a happy dancing experience. Look at the price tag and decide what your budget will bear. Then, when you have come up with the optimum decision, get your application in as early as possible. Many square dance institutes "sell out" well in advance of their actual dates and it is wise to be early.

Your First Experience

Expect a great time! You won't be disappointed. Plan to pace yourself. If you are not accustomed to dancing morning, afternoon and evening and try to participate in every session, as well as in the variety of extra-curricular activities offered, you may find



The combination of beautiful surroundings, great meals, fine living accommodations and a dream floor to dance on add up to the perfect location for a square dance vacation. Asilomar, located near Carmel on California's Pacific Coast, offers just such a setting. Its sand and cyprus (above) and its magnificent dance area (left), make it the ideal spot for SQUARE DANCING Magazine's twice yearly institutes.

yourself getting tired before the week is half over. There's no reason not to sit out a dance now and then. You can learn by watching and rest your feet at the same time.

One of the great joys of any square dance vacation is meeting new friends and renewing acquaintances. Make yourself a hospitality committee of one and you'll find your days overflowing with interesting and happy friendships.

Asilomar

33 years ago, The Sets in Order American Square Dance Society (known then simply as Sets in Order) started its own square dance vacation institute — Asilomar (literal translation: Refuge by the Sea) — and it has been going strong ever since. The name came from the setting on the Monterey Peninsula in Northern California. Originally a YWCA campground, eventually the State of California took over the acreage and developed it into a choice conference center. Attendees are housed in "rustic" or "deluxe" rooms (all with private bath). Meals are taken family-style in a lovely dining room, staffed by an excellent chef. The dancing takes place in Merrill Hall, a high-beamed, early California building with an excellent, wooden dance floor accommodating 25 squares, a stage for the callers/cuers

and a balcony in the rear for participants to view the dancing from a high vantage point. Extra activities are held indoors and outdoors amidst pines and cypress where deer, squirrels and birds abound.

Vacations take place twice a year, a week in July and two sessions, a weekend and week, the end of January and early February. The program includes a full range of squares, rounds and contras. Standard and smooth dance styling, based on Callerlab established definitions, is stressed. The various staffs, all members of Callerlab or Roundalab, are leaders in the activity and all are outstanding teachers. Townhall sit-down meetings are held each evening to talk about square dancing and related activities. And each evening, following the dance, a relaxed, nondancing, fun-type after party is presented by the staff.

The Pacific ocean breezes maintain a round-the-year cool climate, perfect for dancing. The surrounding towns of Monterey and Carmel offer intriguing sightseeing, exciting shopping and top-notch golf.

Asilomar is just one of many fine square dance vacations awaiting you. Read the accompanying Directory and plan to include a square dance vacation in your schedule for 1984. □ □ □

The 1984 Directory of Square Dance Vacation Institutes

HERE IS A RUNDOWN of vacation camps, all shapes and sizes. This list includes those institutes known at our deadline. For additional listings, especially in your own community, check your local square dance area publication. Please write directly to any institute which you are considering.

ARKANSAS

S/D Weekend, May 18-20, Eureka Springs. Contact Bill and Virginia Tracy (316) 683-9127.

CALIFORNIA

Asilomar (SIOASDS) Square Dance Vacation, July 22-27. Pacific Grove. Write SQUARE DANCING Magazine, 462 No. Robertson Blvd., Los Angeles 90048. (Also a full week and weekend in February.)

McCloud Dance Country, Memorial Weekend — Sept. 27. Write Dave and Suzanne Abbott, PO Drawer P, McCloud 96057.

Marv's Kings Valley Resort, starts in May, Crescent City. Write Marv Lindner, 6701 Hwy. 101 North, Crescent City 95531.

Redwood Country, Memorial Day-Labor Day. Write Gisela Joy, Rt. 2, Box 1264, Smith River 95567.

Square Dance Vacation, July 8-13, July 13-15, Pacific Grove. Write Continental Squares, 39256 Paseo Padre Pkwy., Fremont 94538.

B 'n' B Weekend, Feb. 24-26, Idyllwild. Contact Mary Robinson (714) 968-2903.

Solvang Winterfest, Feb. 3-5, Solvang. Write Trudie Chatfield, 4001 Hillview Rd., Santa Maria 93455.

CANADA

Alberta Square Dance Institute, June 17-23, Banff Centre. Write Stewart and Florence Craven, RR1, Sylvan Lake, ALTA T0M 1Z0.

House of Roth, July-Labor Day, Clementsport, NS. Write Gloria Roth, 175 N. New St., Nazareth, PA 18064. (After June 10, write House of Roth, Clementsport, NS B0S 1E0.)

COLORADO

Fun Week Square Dance, June 17-22, Lake City. Write Ernie Kinney, 3925 No. Tollhouse Rd., Fresno, CA 93726.

Fun Valley Resort, May 27 to Oct. 1. South Fork. Write Mack and Jean Henson, 23 Fairway Oaks Blvd., Abilene, TX 79606. (After May 15 write Box 208, South Fork 81154.)

Rocky Mountain Dance Roundup, July 2-8, Granby. Contemporary, traditional, folk. Write Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.

Lighted Lantern, June-August, Golden. Write Beryl and Kerrie Main, 756 Lookout Mountain Rd., Golden 80401. (Winter months write 2516 E. Elmwood, Mesa, AZ 85203.)

Dance Ranch, June 10-Labor Day, Estes Park. Write Frank Lane, PO Box 1382, Estes Park, 80517

Parrish Ranch, May-Labor Day, Berthoud. Write Vaughn and Jean Parrish, Rt. 2, Parrish Rd., Berthoud 80513.

Peaceful Valley, June 3, Lyons. Write Karl Boehm, Star Route, Lyons 80540.

Cripple Creek Vacation, June 10-August 17. Cripple Creek. Write Al and Donna Horn, Prairie Recordings, Penrose 81040.

CONNECTICUT

Advanced 1 Weekend, Mar. 30-April 1, **Plus**, June 1-3, Enfield. Write Jim and Gerrie Purcell, 340 Highland Ave., Randolph, MA 02368.

ENGLAND

Advanced Weekend, Mar. 16-18, Holiday Village, Weymouth; **West of England Convention**, Sept. 28-30, Devon; **New Forest Autumn Weekend**, Nov. 2-4, Bournemouth. Write Johnny and Renee Hayes, 5 Cuckoo Hill Way, Bransgore, Dorset BH23 8LE.

FLORIDA

Lehigh Resort, Year-round. Write Dance Vacations, Lehigh Resort, 225 East Joel Blvd., Lehigh 33936.

Square Dance Weekends, Third full weekend of every month, Lake Okeechobee. Write Ed and Pat Russell, Fijian S/D Hall, 895 Highway — 441 South, Okeechobee 33472.

GEORGIA

Copecrest (formerly The Square Dance Resort at Andy's Trout Farm), 36 different weeks, Dillard. Write Jerry and Becky Cope, PO box 129, Dillard 30537

ILLINOIS

Square Dance Weekends, Chicago Area. Write Les and Judie Millard, PO Box 287, South Elgin 60177.

INDIANA

Potawatomi Dance Weekends, Six annually, Pokagon State Park, Angola. Write Bill Peterson, 30230 Oakview, Livona, MI 48154.

Square Dance Weekends, Memorial and Labor Day, Elkhart. Write Walt and Judie Ishmael, 4557 Douglas Terr., Coloma, MI 49038.

KENTUCKY

Dream Weekend, Oct. 19-21, Owensboro. Write Pat Barbour, 189 April Point No., Montgomery, TX 77356.

Western S/D Weekend, Feb. 24-25, Cumberland Falls State Park, Corbin. Write Don Loy, 2610 Ballard Blvd., Louisville 40299.

Kentucky Summer Dance School, May 27-June 2, (Music & dance for the family), Midway College, Midway. Write Leslie Auxier, 1445 B Louisville Rd., Frankfort 40601.

IOWA

Rhythm Records Weekend, May 25-27, Dubuque. Write Pat Barbour, 189 April Point No., Montgomery, TX 77356.

MAINE

Papoose Pond, Weeks and Weekends, Spring-Fall, North Waterford. Write Lois Strauss, Rt. 118-NSD, North Waterford 04267.

MASSACHUSETTS

Pinewoods '84, American Dance & Music Week, July 21-28; English & American Dance Week, Aug. 18-25, Plymouth. Write CDSS, 505 Eighth Ave., New York, NY 10018.

Advanced Weekend, Feb. 17-19, Chicopee. Write Red Bates, 222 Glendale Rd., Hampden 01036.

Square Dance Weekends, Feb., May, July, Aug., Boxborough and Chicopee. Write Box 90, Sharon 02067.

MINNESOTA

Rochester Holiday Weekend, Feb. 17-19, Mar. 9-11, Rochester. Write Jerry Murray, 1817 16th St., NW, Rochester 55901.

MISSOURI

Kirkwood Lodge, Full weeks May-Oct., Osage Beach. Write S/D Vacations, Kirkwood Lodge, Osage Beach 65065.

MONTANA

Lionshead Resort and Dance Ranch, May-Sept., West Yellowstone. Write Buck Jones, West Yellowstone 59758.

The Square & The Round Dance Center, May 25-Sept. 15, Lolo. Write Ray and Afton Granger, Hwy 12 W, Lolo 59847.

NEBRASKA

Dance-O-Rama, May 25-27, Camp Calvin Crest, Fremont. Write Lill Bausch, 2120 Jaynes, Fremont 68025.

NEW HAMPSHIRE

Springtime Fling, Apr. 13-15 (Challenge), East Hill Farm, Troy. Write Norm Poisson, 21 Maureen Dr., Tewksbury 01876.

Folk Dance Weekends, May 4-6, June 15-17, Sept. 4-9, Nov. 2-4, Dec. 27-Jan. 1. Write Ralph Page, 117 Washington St., Keene 03431.

NEW MEXICO

Ski and Square Dance Weekend, Feb. 18-20, Red River Ski Basin. Contact Gary Titus, 1850 S. Battin, Wichita, KS 67218.

Red River Community House, June-September, Red River. Write Toots Richardson, Rt. 1, Box 2, Clinton, OK 73601. (Summers write PO Box 213, Red River 87558.)

NORTH CAROLINA

Fontana Village Resort, 10 weeks Spring and Fall, Fontana Dam. Write Al "Tex" Brownlee, Fontana Village Resort, Fontana Dam 28733.

Mountain S/D School (Clogging), Apr. 13-22, Cherokee. Write Dennis Abe, Box 283, College Park, MD 20740.

OHIO

Lazy R Campground, Weekends May-Sept., Granville. Write Harry and Polly Reed, 2340 Dry Creek Rd. NE, Granville 43023.

OKLAHOMA

Pistol Pete Weekend, July 13-15, University, Stillwater. Write Peggy Ashworth, 1301 E. Oklahoma, Enid.

Smith Brother Institute, March 31-Apr. 1, Kingston. Write Harper Smith, Rt. 2, Box 47AM, Celina, TX 75001.

PENNSYLVANIA

Snow Escape Weekend, Jan. 25-27, 1985, Pittsburgh. Write Janice Haslet, PO Box 513, Sewickley 15143.

B 'n' B Weekend, Lehigh Valley, Write March '84 Weekend, PO Box 742, Bethlehem 18016.

A-2 Weekend, Mar. 9-11, Allentown. Write Debbie Landi, 903 Pennsylvania Ave., Somers Point, NJ 08244.

Snowflake Weekend, Mar. 9-11, Poconos. Write Friendship Travel Agency, PO Box 28, Pasadena, MD

SOUTH CAROLINA

Ocean Drive S/R/D Resort, February thru December North Myrtle Beach. Write Tom and Shirley Heyward, PO Box 198, North Myrtle Beach 29582

TENNESSEE

Mountain-Town Hoedown, May 11-12, Gatlinburg. Write Pat Marion, 1206 Oak Park, Maryville 37801.

VERMONT

Vermont Dance Weekends, July, Aug., Sept., Rutland and Saxtons River. Write Bob and Vi Snow, RD1, Box 153, Chester 05143.

WALES

Welch Funstitute, May 26-June 1, Rhyll, North Wales. Write Malcolm Davis, 40 Badgeney Rd., March.-Cambs., England PE15 9AS.

WASHINGTON

Circle 8 Ranch, Memorial Day-Labor Day, Cle Elum. Write Ed and Betty Middlesworth, Rt. 8, box 225, Yakima 98908. (After May write Rt. 4, Box 54C, Cle Elum 98922.)

Blue Ribbon Week, July 22-27, Port Angeles. Write Ernie Kinney, 3925 No. Tollhouse Rd., Fresno, CA 93726.

Hayloft Weekends, Various summer dates. Write Bob and Bea Wright, 15320 3515 Ave., W., Lynwood 98036.

WISCONSIN

Chula Vista Weekends, Spring and Fall, Wisconsin Dells. Write Chula Vista Resort, North River Rd., Wisconsin Dells 53965.

Shady Rest Lodge Weekends, May, June, Sept., Rhinelander. Write John and Louise Toth, 1108 Sycamore Ave., South Milwaukee 53172.

Royal Interlaken S/R/D Weekends, Mar., Apr., May, Oct., Nov., Lake Geneva. Write 1257 Franklin Lane, Buffalo Grove, IL 60090.

In Your March Issue**Coming Next Month**

IS SQUARE DANCING A SPECTATOR SPORT? 30,000 or more dancers attend the National Conventions but there is a bare handful of non-dancers in the bleachers to look on and, perhaps, become dancers of the future.

SQUARE DANCING GOES TO THE OPERA. What happens when the director of an Italian opera decides to include a square dance in the production?

THIS plus all of the regular features, Vox Saltatoris and a four-page, illustrated WALKTHRU section on HOW TO prepare special displays. All this and much more in your March issue of SQUARE DANCING Magazine.

POP

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Differences of opinion often reflect a number of essential elements — where the person dances, who's doing the calling and the age and physical condition of the dancers involved. Here is the second in a series of fact-finding concerns in the world of square dancing.

PICK A DOZEN PEOPLE from as many different parts of the country, ask them all the same questions, and you're just liable to get 12 completely different sets of answers. For one thing, each individual dancer is not involved in this activity to the same degree as everyone else. There are those who thoroughly enjoy square dancing on the basis of a twice-a-month exposure. Others, and perhaps the majority, dance on the average of once a week. But there's the other side of the coin, the men and women — essentially those in retirement communities — who can, if they wish (and many do), dance two, perhaps three times a day.

Take a look at the amount of time it takes to learn to square dance. For the minute let's accept the Callerlab suggestion of 41 lessons and let's also assume that each lesson takes two-and-one-half hours. If our grade school math is correct, that comes out to something like 102½ hours to be taught the Mainstream basics.

Let's assume that these are once-weekly meetings, so 41 weekly sessions starting the first week in September and, allowing for a couple of weeks off during the holidays, would be completed the last week in June. On the other hand, if it were possible for an individual in one of the retirement communities to join a beginner's class that meets three times a week, then the 41 thrice-weekly sessions that started in September would be completed early in December — a completely different situation.

For these and many other reasons, it's difficult to come up with an apples-and-apples comparison where the views of individuals from one segment of the square dancing world

can be compared with those in another where so many of the factors differ.

Costs seem to weigh heavily in the minds of many of those who answered the recent Legacy poll. Hall rents, according to a number who responded, are going sky high and this, of course, reflects on the amount of money individuals pay at the door. In other areas, square dancers have built their own halls or have access to facilities that charge little or nothing, and here admissions are kept reasonably low, allowing for a greater attendance of middle to low income individuals.

Solutions to Detours

The Legacy poll taken last year provides square dance leadership with an arsenal of helpful material which, in turn, can lead to workable solutions to some of square dancing's detours. In this and in subsequent issues, we plan to zero in on specific areas of concern, quoting different viewpoints exactly as they were supplied by the dancers. In some paragraphs you will notice segments divided by ellipses or a series of dots. In these instances, we are quoting viewpoints of different individuals.

The indented segments are our editorial comments to which you may add your own. Remember, so many things can change the viewpoints of individuals. Speed may not be a hindrance to young dancers. As a matter of fact, the teen dancer or those in their twenties may thrive on fast tempos and, at times, even cut timing. Some mid-agers may relish the improvisations while those past 50 and into retirement age may enjoy what to them is a more comfortable tempo and timing.

Because the expertise of callers varies so greatly, the reactions of dancers to certain

choreography may differ greatly. In other words, take two callers, let them call the same basic and one, because of ability, may "sell" it even if it's a most awkward movement, while the other, perhaps because of lack of experience, may find it difficult to call a grand

square, allowing the correct number of beats for the movement to be accomplished comfortably.

All of these things have a bearing on the responses which follow and, with that in mind, let's look at one of the prime topics.

While virtually everyone responding to the recent questionnaire had opinions on some of the subjects, most of them had something to say on the subject of *what we dance*. First, let's look at comments on the dance material — the basics that make up the various programs.

I see many young couples enter square dancing and fall in love with it, only to give it up after a year or two because they find they cannot keep up with the new calls if they skip a few dances. With young children, it is very expensive to continually hire sitters. Those with children in school find that there are so many school activities, church activities and community affairs, that it is simply not possible to go to all of these functions and still find time to dance every week. With today's square dancing and the pressure to learn new figures constantly, these dancers find themselves "lost" when they can only dance once or twice a month. They get discouraged. As a result, they give up and quit square dancing altogether — even though they love it . . . In our club we workshop new calls constantly. It seems as soon as we master a complex call and can do it well, the call is dropped and we never hear it again. We are too busy learning other new ones that will also be dropped as soon as we get them learned well. I feel we desperately need to have more uniformity and less material . . . In talking to a number of our former dancers, the main reason they dropped out was there was too much material and too many movements were being thrown at dancers who only wanted to have a good time without spending a significant part of every dance in workshopping material . . . *We no longer dance. We work* learning to dance. Callerlab and callers are continually introducing new or long-forgotten calls so that every dance becomes a workshop in place of dancing. We now pay for military close-order drill type training. As soon as calls are learned, they are dropped (in six to seven weeks perhaps). New movements are reviewed after three or five years in retirement and taught again. All of this frightens off new people and discourages older dancers. *Let's have fun again!*

Comments of this type appeared frequently enough and from enough different areas that they cannot be overlooked. Here are a few more.

The greatest activity I know except that with so many new calls you have to live square dancing or you have to get out. It's too much of a load on city people with all their other problems . . . I think there are too many new calls coming out in the year. New dancers cannot begin to catch up and learn to dance well and, as a result, they start dropping out before they have danced a full year . . . Introducing two new calls every three months is a big improvement over the way it used to be when every caller worked two or three new calls, many of which you never heard again. Now that new calls are standard, you get to learn them and practice them . . . I would be interested to know how many of our club members dance more than once a week. Based on my square dance experience, 120 or 130 dance movements is all that we can handle on a once-a-week basis. We don't

mind an occasional new figure but do object to a continuous barrage of figures, many of which die within a year. My wife and I look to square dancing for fun and relaxation. When we have to work at it and fight it all the way, then we say, forget it. We reached that point in the early seventies when we dropped out of dancing after 23 consecutive years. We started dancing again three years ago. How long we will continue is a question mark . . . Square dancing with new calls and variety *is the best*. For those who want it easy, allow them to find an easy club. Don't try to please everyone — it is impossible.

Well, impossible or not, the fact remains that in many areas there is no choice. If dancers found a program that met their time needs where they could dance locally on a twice-a-month or once-a-week basis with no workshopping and no concern about new material being introduced while they were out of town which would cause them embarrassment upon return, then you might have an answer. Let's move on to another concern.

Dixie derby, linear cycle, zing, mini busy, ping pong circulate, crossfire — and on and on — pretty ridiculous. Callers we most appreciate are those who can give us a challenging dance using just the basic figures combined into the most interesting choreography . . . Why do the "powers that be" take out great calls like *grand weave* which is easy and pretty and leave in that *stupid* load the boat? We can all do it but it is not smooth, fun or pretty. Who decides what we dance — and how?

At one time callers, independent of each other, would pick up different calls, sometimes composing their own, and introduce them to their dancers. The caller would be the sole judge of what was good and what was not and then, having exposed the figure to his dancers, would be influenced by their reaction and either drop the movement or continue to use it. Eventually callers workshopped new material within their local caller's organizations and agreed on patterns that showed the greatest promise. Callers were also influenced by callers' note services and by publications, such as this, that feature new movements as they came out. The problem, of course, was that these methods provided no limitation on quantity of new movements. An individual caller was in a position to release a half-a-dozen new movements or more at any given time. With the coming of Callerlab — The International Association of Square Dance Callers, in the mid-1970's, the problem of too many calls was one of the first concerns tackled by the new group. As a result, not only were the basics defined with styling and timing notes, but they were sorted into a number of different programs with each program "frozen" for specified periods of time. To allow for new movements, Quarterly Selections were designated by committees of Callerlab, and these, with the endorsement of this professional callers' group, greatly stemmed the tide of new, untested material. The bottom line, however, is that although callers' groups make these decisions, they must reflect the desires of the dancers. They should be sensible and comfortable movements. Movements that do not have these characteristics going for them should be eliminated before they are ever presented to the dancing public. Finally, as one of the responders to the poll put it, "If every caller had to dance both the man's and the lady's part of every new movement before presenting it to his dancers, we would see a lot more sensible choreography on the dance floor."

I prefer fewer experimentals and Quarterly Selections. Make them *yearly* and let everyone become proficient at them . . . The club we dance in is considered high-level-Plus, yet I find that when I go to a dance outside my own club, I have to know the previous Quarterlies — movements that I do not care about . . . Individual dancers need to be informed of Quarterly Selections to know if their caller is teaching them . . . What we need are more advanced singing calls and fewer Quarterly Selections. We're driving Mainstream and Plus dancers away from the activity . . . Fewer Quarterly Selections at all levels. Less use of old nontaught calls in dances . . . Fewer Quarterlies. They make it very hard for someone who has not danced for a while to get back into dancing . . . Fewer Quarterlies.

These were the comments on Quarterly Selections which we culled from the many pages coming from the Legacy poll. It should be noted that at each of the yearly Callerlab Conventions, the list of Quarterly Selections is manicured so that no more than 10 remain on the list. Any Mainstream Quarterly that remains on the list for three years, as a result of a vote of the members, may be voted a part of the Mainstream program or it may remain on the Quarterly Selection list or be moved to a different program. All Callerlab members, and all callers for that matter, have available the current list of Quarterlies, and these are frequently published in square dance magazines.

Dancers and callers should sit down together once in a while in order to understand each other's situations, economics, etc. . . . The dancers, themselves, don't realize what it costs and the work that is involved in running a club or putting on a dance. So many times they like it to be convenient when they feel like dancing but care less how the bills are paid when the hall is only half-filled. . . . Dancers should be more conscious of the financing of a club and support its function.

These are just a few of the miscellaneous comments of which there were many. In rounding up this month's segment of Public Opinion Poll, here are a few more.

If there is anything that is a detriment to the activity, it is the development of cliques (prearranged squares) and the fact that clubs are pushing toward higher levels without giving the new graduates a place to dance . . . In most of the clubs I've danced in, the cliques seem to get out of hand . . . Many clubs have their cliques and as a result, guests are made to feel completely unwanted . . . I think there are too many cliques and not enough is said about it by the caller. There should be more emphasis put on moving around from square to square and even changing partners.

And there you have it — a little more food for thought. Of course, much more could be written on any of these topics but these views come directly from the dancers themselves who sense the various problems and are asking for solutions. Another time the emphasis will be on the concern over levels and the various programs. Are they meeting the needs of the dancers? You'll be reading what others think. What is your opinion?

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If It's Not A Big Money Maker — Why Record?

IN THE BUSINESS world today the production of records for square dancing is unique. Producers interviewed agree there just isn't a lot of money to be made. The reason, of course, is that the majority of records are made for the callers who use them as accompaniment. How many callers are there? Some say 6,000 while other guestimates go as high as 16,000. It's hard to gauge the actual market.

"We do it because we like to do it." That is what we heard most frequently and that is the reason given by Bob Bennett, Valdosta, Georgia, spokesman for Thunderbird Records. This organization, in business for a number of years, has had several outstanding releases and enjoys a current roster of fine callers. "We make records because we like the music and because we like to put them out. Because I'm retired, I have the time to work at it. The way we handle it, each caller initially bears a sizeable part of the cost of the first recording."

The caller, who has never recorded but seems to have what it takes, is charged a flat fee for all services. This includes the recording, the processing and pressing, the labels, call sheets and distribution. Thunderbird handles all advertising and promotion — a major task in itself and something that a caller just starting out would find overwhelming. Essentially, the company takes all of the risks other than the initial financial outlay made by the recording caller. In exchange, the caller gets 125 pressings to sell, give away or use as promotional material.

The first exposure provides a "showcase" for his calling talents and frequently attracts calling assignments. If the record catches on and sells out its first pressing, there's a good chance that Thunderbird will record him again. This time all of the financial risk is on the shoulders of the recording label. The caller pays nothing and in exchange for Thunderbird handling all the details, he again re-

ceives a designated number of recordings.

This system or something similar is, according to Bennett, the way many of the recording companies operate. Royalties which sometimes amount to two cents per copy might work fine for major "pop" recording companies who must press upwards of 500,000 copies to break even but in a business where the sale of 600 is considered successful, it's a different story. 1,000 is called "good" and 10,000 would be phenomenal. According to Bennett, only a very few square dance records have hit such astronomical figures.

"What advice do you have for a caller who wants to record?" we asked. "I've got my own way of thinking on that," said Bennett. "If I were brand new at the recording game, I would talk to someone who records and has a little knowledge of what's happening. I'd find out all I could. Then I'd write a record company I was interested in and send some information about myself, along with a tape of my calling — using that company's recorded music. One thing I would never do (and callers have done this to me), I would never send a tape to one company using the music of another label. That's just no way to start off on the right foot."

"When I get a letter and a tape from a hopeful caller and he asks what I think, I write back and perhaps say, you've got a good voice, or you don't have a good voice . . . you need to project more . . . that sort of thing. I try to be helpful and if I feel he might do a good job with us, I outline our program and go on from there."

Bennett, is quite optimistic about the future of the recording business and square dancing in general. The large numbers of specialized recording companies in the square dance field today don't seem to bother him. He believes those individuals and companies turning out good releases serve to help the entire record industry.

SNACKS for Betwixt and Between Tips

By Barbara McDonald, Los Angeles, California

ANY TIME CAN BE REFRESHMENT time and refreshment time can be one of the important parts of your evening. It's said that good food plus good dancing with good company equals a wonderful party. If you have been appointed as hostess (or as the committee) for one dance or for the season, you can have a great evening but it does take a little ahead-of-time planning.

A large percentage of clubs that serve refreshments do so either at some point midway through the evening or at the end, after the dancing is over. This sit-down-and-talk period is, in the minds of many, an important adjunct to the dancing. There are, however, clubs where the members and guests choose to spend all their time except, perhaps, for brief breathers between tips, out on the dance floor, dancing. It is for these occasions that ongoing refreshments come into play and, for this, snacks or finger food takes the spotlight.

Snacks of this type must be quick and easy to prepare and lend themselves to buffet or tray service. Whether it's cheese, crackers and fruit or dips and chips, regardless of how simple it is to be, a certain amount of planning is needed.

Try to keep finger food refreshments uncomplicated and easy to handle. Be sure to have plenty of paper plates and paper napkins handy. Sandwiches, fresh veggies, etc., can be cut and wrapped in plastic and brought to the dance in coolers to be kept until needed. Homemade breads are attractive and easy to carry and cut at the drop of a queue (or a "cue," if it's to be used at a round dance). And, speaking of queues, you might try Curly Ques at your next party. They're simple to make ahead and easy to keep warm in a roll server or crockpot set on low. Here's the recipe:

CURLY QUES

Use one wiener per serving. A package usually contains 10.

One can of Pillsbury pop-open, baking powder biscuits.

Roll each biscuit into a long rope and curl it around one wiener, spiral fashion, fastening

dough at each end with a toothpick. Bake on an ungreased cookie sheet in preheated oven (425 degrees F.) 12 to 15 minutes. Cool. Wrap in foil. Reheat at dance or buffet in oven or roll server or in a crockpot. Serve on a skewer with catsup or mustard.

Here's some great nibbles:

NIBBLES

- 3 cups Quaker Puffed Rice
- 3 cups Quaker Puffed Wheat
- 2 cups salted Spanish peanuts
- 6 oz. pretzel sticks
- 1 cup butter or margarine
- 1 tablespoon Worcestershire sauce
- ½ teaspoon celery salt
- ¼ teaspoon garlic salt
- ¼ teaspoon onion salt
- 10 drops spicy hot sauce

Place puffed rice, puffed wheat, peanuts and pretzels in a large mixing bowl. Combine remaining ingredients in saucepan and cook over low heat until butter melts. Pour butter sauce over cereal mixture, mixing until all ingredients are coated. Place in a shallow baking pan. Heat in slow oven (300 degrees F.), stirring once or twice. Makes approximately 10 cups.

Cookies and Finger Jello are favorites too. You haven't tried Finger Jello? It tastes fabulous and adds to the color of the refreshment table. Just cut the amount of liquid in the Jello mixture in half and when it sets, cut into sparkling squares.

During the course of the evening be sure to have plenty of finger food to snack on to keep the gang really happy.

Even though your club may enjoy a sit-down refreshment period later on, finger food, along with an ongoing punch bowl (see this column in the November, 1983, issue) can add to the warmth and hospitality of the evening. The tasty combination of puffed cereals, pretzels and peanuts can be made much in advance and is sure to be well visited betwixt and between sets. Remember, keep it simple; keep it finger-licking good.

FILM TALK

*There's an Avalanche of Ideas
on how a film series
might benefit the activity.*

SINCE THE MENTION, several months ago, of the feasibility of producing a series of short films that could be tied in with the new dancers' learning experience, ideas have come in from many parts of the square dance world. Some are simply endorsements for such a program, stating that it is needed and could prove to be helpful. Others, however, lend ammunition to the idea, providing valuable thoughts which may, in the long run, fit into the series as it materializes.

Of the suggestions received up to this time, here are some that are proving to be especially helpful. The *comments* are our own.

SUGGESTION: We've seen many training films in our business, in school and in the military, and we feel very strongly that, to be effective, a square dance series should not be a bunch of people just *talking* about square dancing.

COMMENTS: We agree. We see this series as being one where any commentary is going on *under the action* rather than having the camera focus in on a single speaking individual. We feel that for a message to get across, the concept is shown on film while the voice of the commentator is heard as the viewers watch the filmed action.

SUGGESTION: I'd like to see something about smooth dancing. Our area is loaded with rough dancers. Men don't know how to twirl us girls without throwing us off balance. Sometimes I go home with bruises all over my arm. And it's not just the men who are rough but ladies with long fingernails sometimes leave their marks on the hands and arms of the gentlemen. A film could certainly be an im-

personal method of pointing out and correcting these problems.

COMMENTS: Here again is a place where a film series could shine. Every effort should be made not to turn the series into a list of preachments but as a remedy for one of the prime reasons for drop-outs. This aspect certainly should not be overlooked.

SUGGESTION: We'd like to see something said about the clothes we wear in dancing. There certainly isn't just one type of dress that is attractive for everybody but it might be effective to point up what looks good on a heavy person, for example, and what is better for the slim individual and just what, in general, is considered appropriate.

COMMENT: Good point. Because styles of clothing and lengths of dresses change with time, the film could become dated quickly unless attention is taken in planning the filming so the clothes won't look outdated. One item we mentioned earlier is that a series of five or six short films designed to "grow" with the new dancer could start out with a very basic costume — full skirt and blouse with low heeled shoes for the lady — slacks, long sleeve shirt and comfortable shoes for the man. Then, as the series progresses and the films are shown on different nights during the course, the costume could become a bit fancier until, perhaps on the last evening, a party dress might be spotlighted.

SUGGESTION: Films of actual dancing would be most effective if somehow the men's clothing could be color-keyed with their partners.

COMMENTS: That's true and it's a sug-

gestion that should certainly be considered when making the films.

SUGGESTION: With all the basic movements we have today, it would be impossible to show each basic in detail. However, because square dancing basics are all built on certain principles, wouldn't it make sense to show what these principles are?

COMMENTS: Absolutely! When you come right down to it, despite the fact that there are hundreds of basics, most of them are built around a limited number of actions, such as arm turns, turn unders, pull bys, circling, ducking under, arching over, etc. A demonstration of blending into an ocean wave and then doing a swing thru followed by the necessary adjusting when the centers run around the outsides, will cover a great deal of the basic territory. Here's where some good script writing will prove to be invaluable.

SUGGESTION: Right here in our area there seems to be too little attention directed to standardization and styling. When we go to a National Convention there's every possible concept of promenading, do sa do-ing, circling to a line, etc. A film series could most effectively show what Callerlab intends pertaining to styling.

COMMENTS: There's no getting away from it. Here's one place where a well-produced film series could most effectively get across the ideas of smooth dancing, styling and correct standardization. It wouldn't have to be hammered in like a lesson in school but, by utilizing well-rehearsed dancers doing each of the movements correctly, those viewing the film will be apt to imitate the correct rather than the incorrect methods of dancing.

SUGGESTION: SQUARE DANCING Magazine keeps stressing the importance of "moving to music." We're not sure that the callers, let alone the dancers, know what you mean. If this is so important, couldn't it be explained in the filmed series?

COMMENTS: You bet, and, because people do have a tendency to imitate what they see, examples of this type can get an idea across quicker and more effectively than perhaps any other method.

SUGGESTION: I'm a caller and I think such a film could help me and other callers if it explained to the dancers what the caller's job is and why we do certain things.

COMMENTS: Agreed. A film could achieve this where the caller himself (herself) or dancer/leaders might be less effective. We visualize the opening segment saying something to this effect: "This is your caller — we'd like you to meet him (her). It's the caller's responsibility to see that you get a good introduction to the world of square dancing. Here are a few things that will be important as far as the caller is concerned." (At this point such items as "listening" to the caller, not talking during the instructions and getting into squares rapidly would be appropriate.)



SUGGESTION: As a caller, I find it's sometimes awkward to get the do's and don'ts of square dancing across to the new dancers but in looking around at the veteran dancers, I can see it's really needed. Couldn't a film treatment cover some of these delicate but important phases of the activity?

COMMENT: We could see a bit of role-playing used in each film where the different



points of good etiquette and considerate dancing are portrayed for the viewers.

SUGGESTION: What about rounds? Isn't there a place in an indoctrination film to talk about them?

COMMENTS: Round dances, especially the simple rounds and mixers, as well as the contras and quadrilles that are a part of the tradition of this activity, all play a part in the enjoyment of square dancing and should not be overlooked. Neither should they or any single phase of such a film be overstressed where it might be out of perspective.

SUGGESTION: We think it would be interesting to see reenactments of some of the early forms of traditional American dancing, portrayed by some of today's dancers possibly in the same locales where the original form of dancing took place.

COMMENTS: Excellent suggestion. In many areas there are pockets of dancers doing much the same forms of dancing their great grandparents enjoyed many years ago. It would take some digging and research but it could be included.



SUGGESTION: There must be archive films of Henry Ford dancing at Lovitt Hall and Lloyd Shaw with his Cheyenne Mountain dancers. Perhaps these and other films of square dancing's historical value could be included.

COMMENTS: Absolutely. We have some vintage films, taken in the early 1920's, that show examples of the big circle dances and a couple of oldtimers doing some of the traditional clogging. We're sure that there are others and perhaps readers who know of the existence of such films will let us know.

SUGGESTION: Why not include film clips from some of the Hollywood movies that featured square dancing in their films?

COMMENTS: A great idea, although we're not sure if this can be accomplished. When we worked on the motion picture, "Pardners," starring Dean Martin and Jerry Lewis a number of years ago, a large segment of the square dancing was cut out of the final print. Feeling that this would be of no further use to the studio and working through square dancers who were on the Paramount payroll, we endeavored to get prints but were unsuccessful — too much involvement with copyrights, residuals, etc. This doesn't mean it isn't worth a try and there's no question that something of this sort could be a great asset to such a series.

Finally, we received from a number of readers thoughts that went something like this:

SUGGESTION: Why concentrate a film such as this just on the new dancers? There's a whole generation or more of current dancers out there who could benefit from pointers on considerate and smooth dancing.

COMMENTS: Oh, how right you are. If done correctly, a series like this could be beneficial to all dancers, newcomers and veterans alike. There's something about seeing your hobby, whether it's golf, bowling, tennis or square dancing depicted on film that is especially meaningful to the individual who wants to be accomplished in his sport or hobby.



We received more than one comment which suggested that while we're at it, why not consider much of this as being put into a single film that might last a half-hour or longer, and then made available, as a documentary, to be shown in schools, on public service television to service groups or through the facilities of the U.S. State Department to countries around the world. Good thinking! More later.

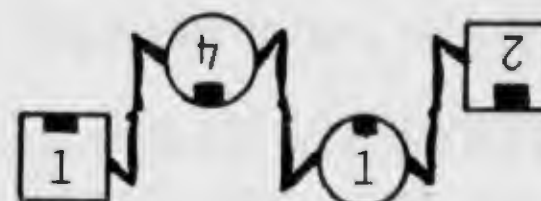
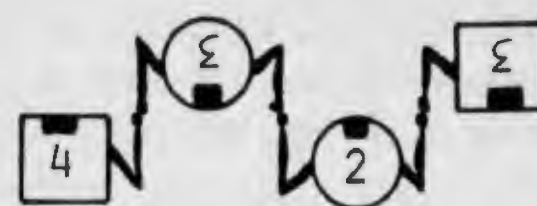
This month it's vacation time for the creators of *Take a Good Look*. We're presenting this special feature in its place.

AN INTERESTING FLOW SPIN CHAIN and EXCHANGE the GEARS

AN ELEMENT that is sometimes missing from modern choreography is the flowing traffic pattern that has the entire square blending in unison from one setup in the square to another. The grand square accomplishes this, to a degree, but few of today's movements involve a traffic pattern comparable to the old Venus and Mars or Two Stars in the Night, where dancers move from one star, changing locations as they join a second star.

Here, recently, a movement hit the caller note services which, despite its rather foreboding name, has a certain charm and flow built into it. The flow is there *if* the dancers do it correctly and if the caller helps things along with appropriate descriptive prompting.

The figure is Spin Chain and Exchange the Gears and when we first were introduced to it, we were intrigued with the traffic pattern. Eventually we plan to capture it photographically for a coming Style Lab but because it was chosen as a Plus Movements Quarterly Selection recently, it seemed appropriate that we go through it once with diagrams. Remember, dancers, the circles represent the ladies, the squares, the men and their facing directions are indicated by a small square nose on each. This is a good opportunity for you to put yourself into one of these boxes or circles and imagine yourself traveling through the pattern. Simply



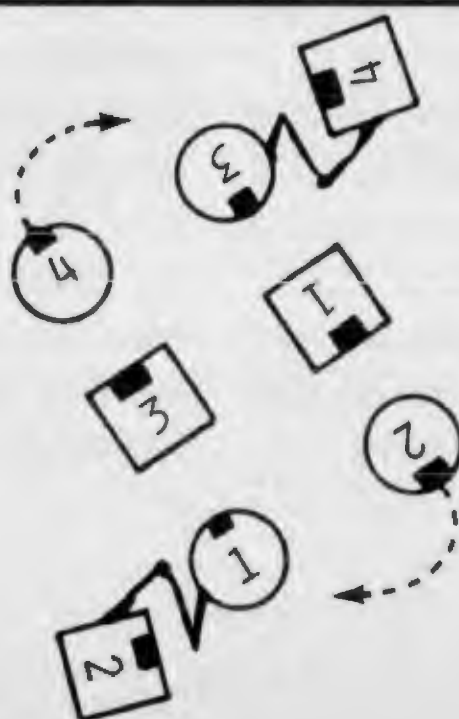
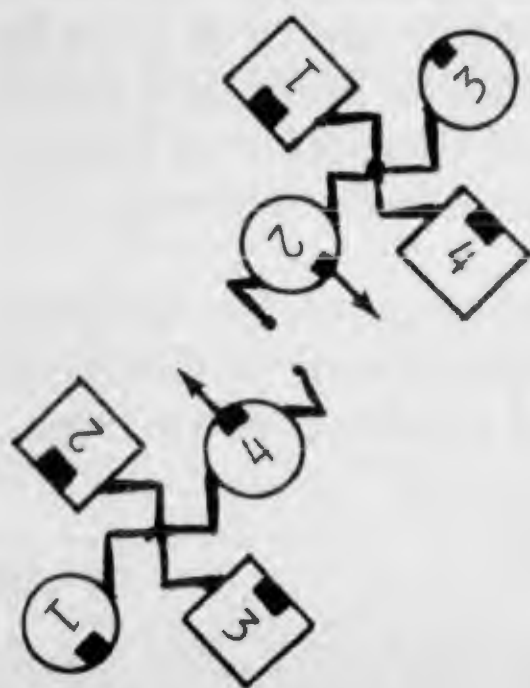
A

follow this description as it came from Callerlab, checking the action step by step.

From parallel right-hand ocean waves (A) the action starts like a normal Spin Chain the Gears. The ends and adjacent dancers turn a half (B). The new centers (C) turn three quarters (D). While this is going on, the ends (in this case the ladies) do a U turn back. Following their three quarter turn, the men (in this instance) make an ocean wave (E) and, without a stop, the (very) two centers of the wave do a trade (F). Following the trade, all of the dancers are lined up so that they can make left hand stars (G).

At this point, the out-facing points (in this instance ladies two and four) raise their free hands as a signal to "follow me." They (the ones who are raising their hands) will be the *leaders in the coming exchange*.

The two stars will turn three quarters — 270° (H). The *leaders of the exchange* will now lead the other three who were in the same star single file out to the right (I) passing right



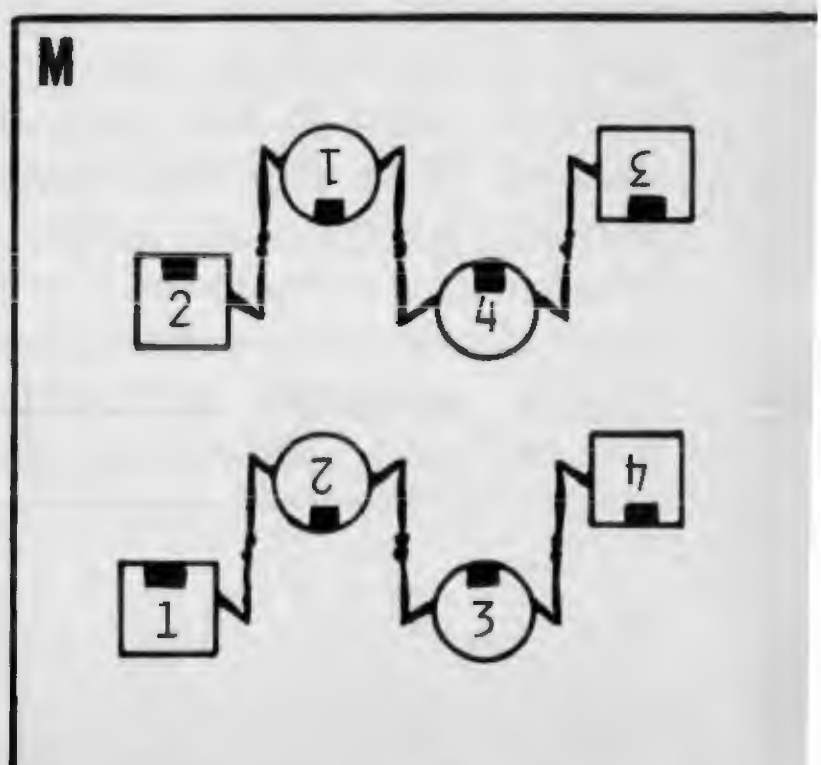
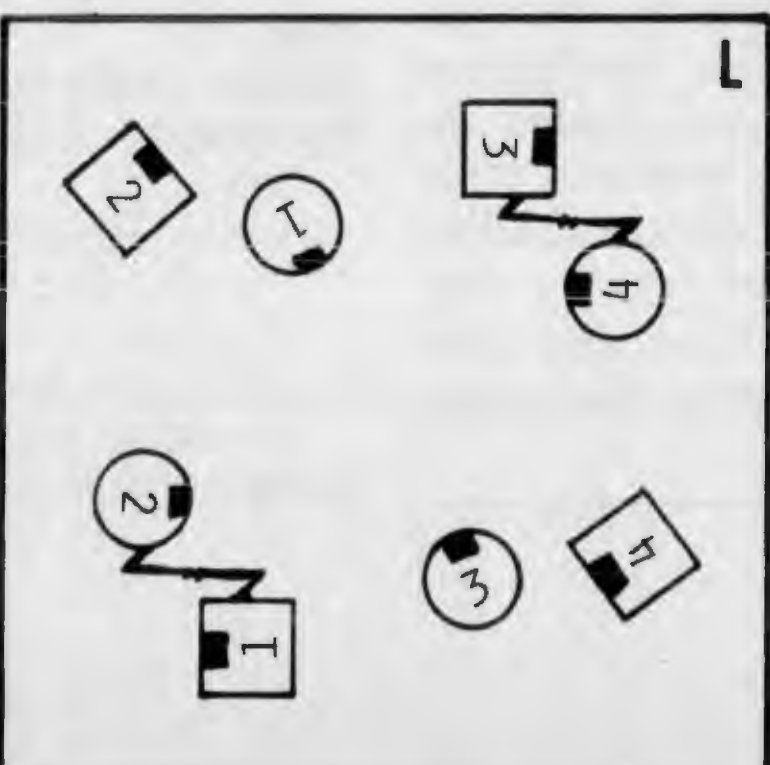
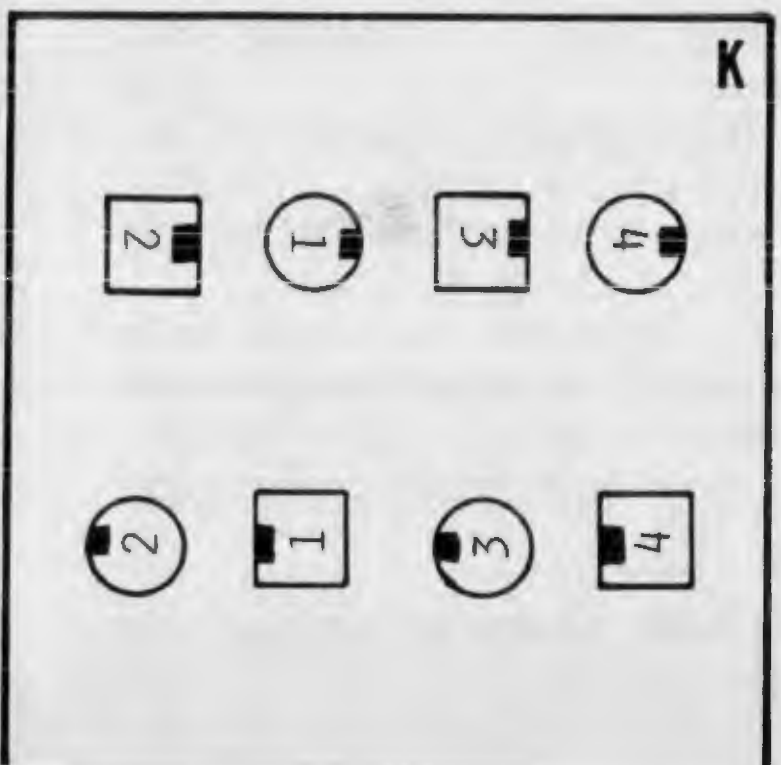
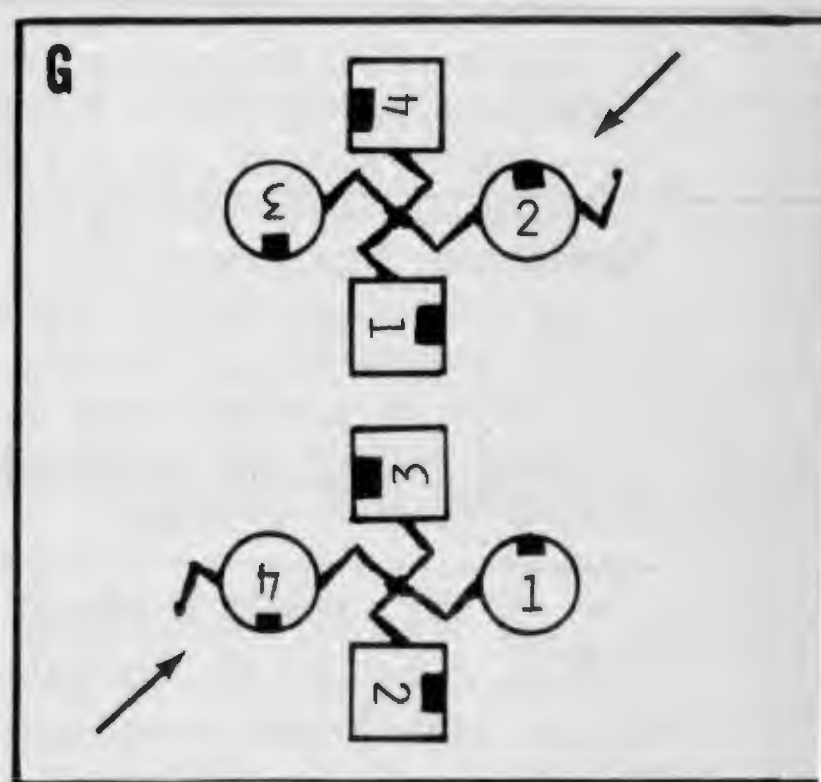
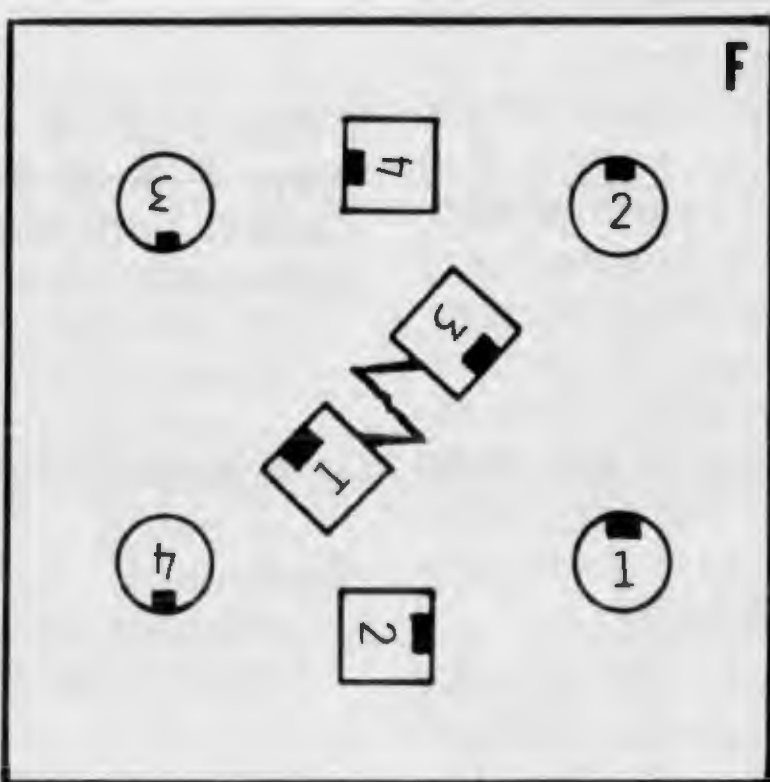
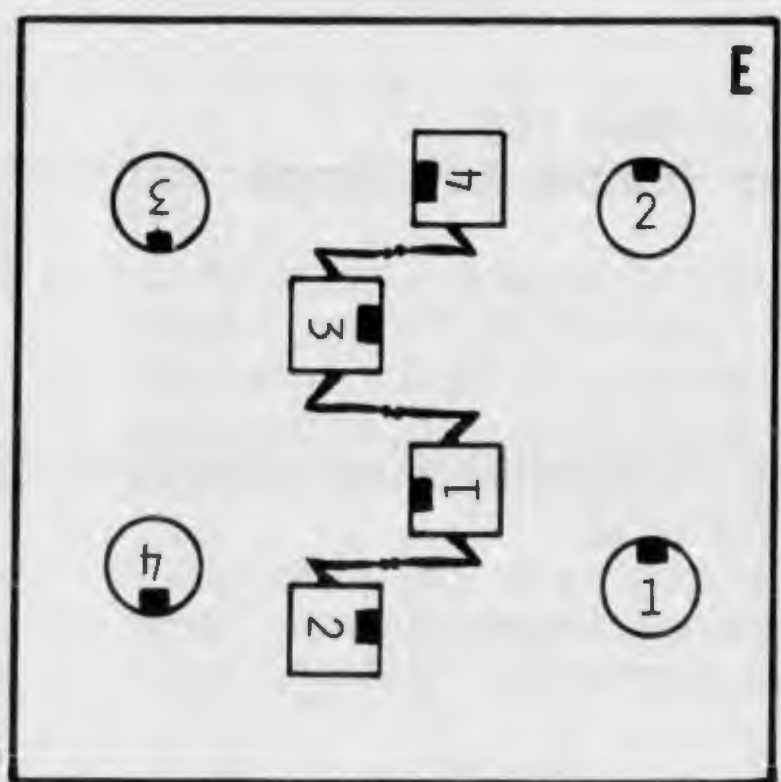
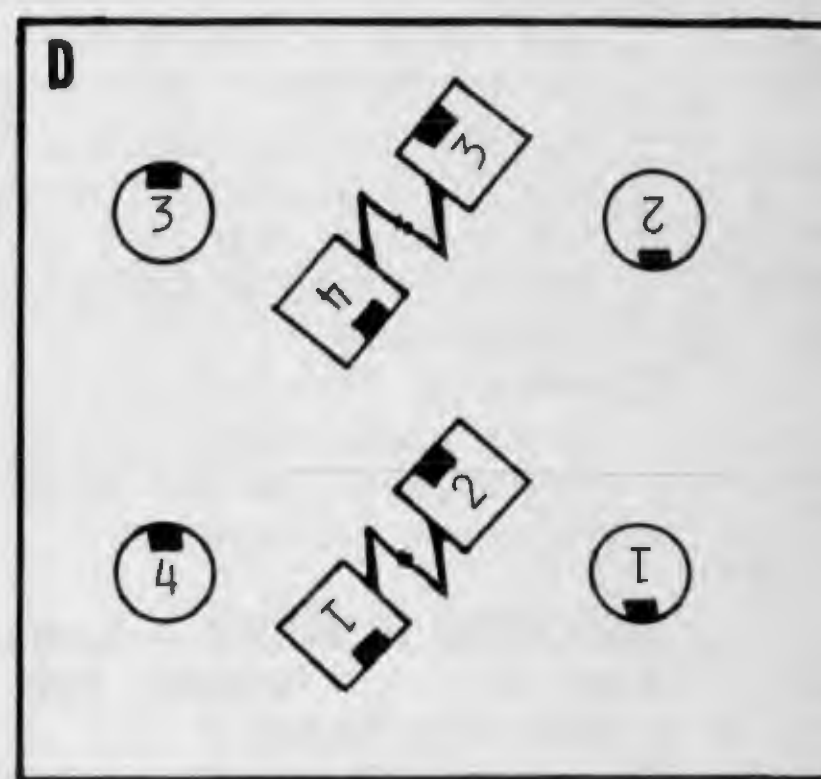
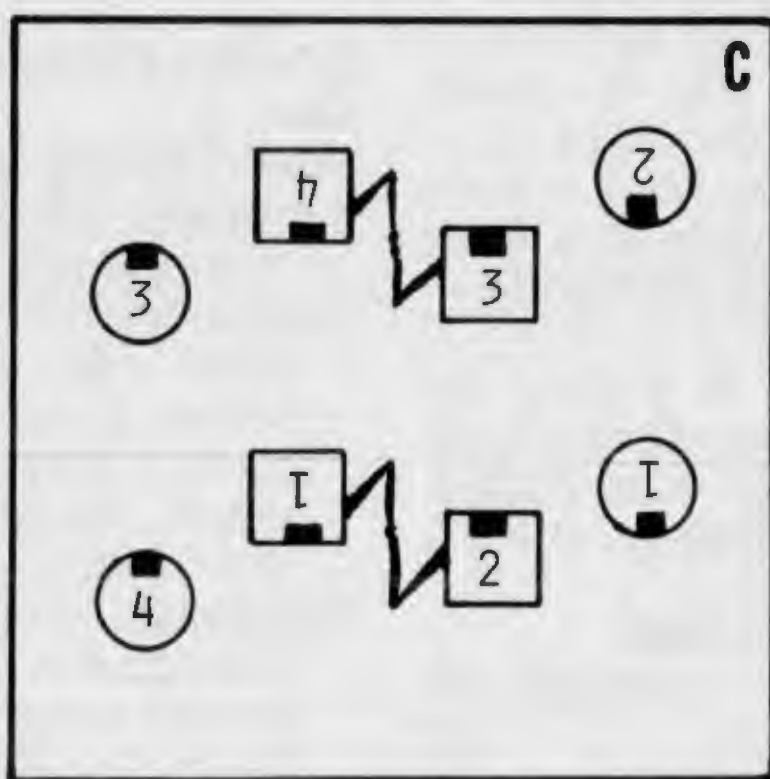
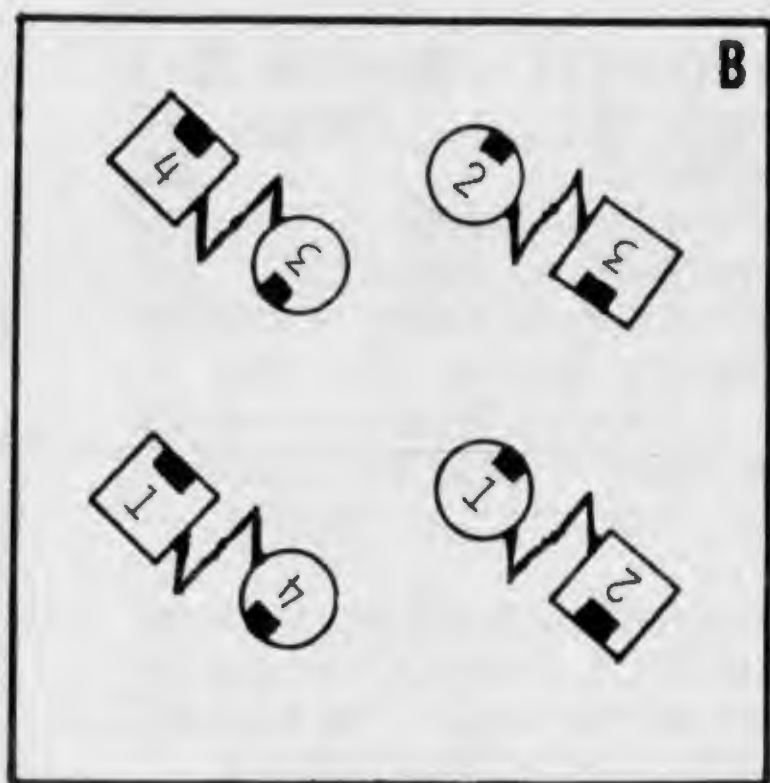
shoulders with the oncoming column, around the outside of the location of the other star (J) in a Z traffic pattern. Having reached the other side, the lead dancers in each column do a right face turn followed by the others and move parallel to the original waves (K).

Having reached the end of the line, the lead dancer in each column does a right face U turn back and a touch a quarter (L) with the second dancer in the column. At the same time, the third dancer in the column turns one quarter right face, individually, and the fourth dancer in the column does an individual left face turn, with the result that the movement

ends in two parallel right hand ocean waves (M).

You will note, in this example, when looking at the first ocean wave (A) that everyone, *except the in-facing ends*, will finish up standing in the spot diagonally across the square from where they started. That is, the centers of the wave will finish up having diagonally exchanged places. The out-facing ends of the wave will finish up having exchanged places but the in-facing ends of the wave will finish up in the same place that they started.

CALLERS: For some drills, please see page 55 in the Workshop.





SINGING CALLS

FEELS RIGHT — Chicago Country 4

Key: A **Tempo:** 128 **Range:** HC
Caller: Bob Poyner **LA**

Synopsis: (Break) Sides face grand square — four ladies promenade — swing at home — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — touch one quarter there — scoot back — boys run right — star thru — square thru three hands — corner swing — left allemande — promenade.

Comment: This new company is putting out some good music. This release offers a rocking rhythm that will appeal to most callers. Figure is average. Rating: ☆☆☆☆

WOODEN HORSES — Lamon 10085

Key: G **Tempo:** 126 **Range:** HE
Caller: Bill Wentz **LD**

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run — ferris wheel — centers right and left thru — square thru three quarters — swing corner — promenade.

Comment: A new company to this reviewer, and we welcome them to the recording industry. The green record is very attractive and the enclosure release was informative. The release is very danceable. Music is well done and figure is average. Rating: ☆☆☆

TO THOSE WHO DANCE

You may get the impression that square dance records are produced solely for callers. While it's obvious that reviews are designed to help callers choose accompaniment, the synopsis of each dance also provides the dancer with an idea of the patterns and basics involved. With this information, you and your dancing friends may enjoy an almost unlimited supply of material for those practice sessions down in the basement. They also provide a "personal" introduction to the many fine callers in today's activity.

THINGS — Mar-Let 504

Key: B Flat, B & C **Tempo:** 128 **Range:** HD
Caller: Wayne Smith **LD**

Synopsis: (Break) Four ladies chain across — rollaway — circle left — ladies rollaway circle left — allemande left — weave ring — swing — promenade (Figure) heads square thru four hands — corner do sa do — curlique — scoot back — boys run to right — circle left — allemande — right and left grand — promenade.

Comment: A familiar tune of a few years ago. The music from Mar-Let is good and well recorded. The figure is average and Mainstream. Rating: ☆☆☆

DO WHAT YOU DO DO WELL — Blue Star 2213

Key: C **Tempo:** 123 **Range:** HC
Caller: Rocky Strickland **LC**

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — touch a quarter — scoot back — boys run right — pass the ocean — ladies trade — recycle — swing — promenade.

Comment: An old favorite that is still a good tune. The figure is not difficult. The touch one quarter and scoot back works nicely. The dancers thoroughly enjoyed dancing this release. Rating: ☆☆☆☆

FADED LOVE — Lou-Mac 150

Key: F & B Sharp **Tempo:** 128 **Range:** HD
Caller: Tom Miller **LC**

Synopsis: (Break) Grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — do sa do corner lady — swing thru — spin the top — boys move up right and left thru — square thru three quarters — swing — promenade.

Comment: A tune that will be particularly enjoyed by Western music lovers. Good music with key adjustments. Rating: ☆☆☆

THIS WORLD OF MINE — Mar-Let 505

Key: C **Tempo:** 136 **Range:** HC
Caller: John Holmes **LA**

Synopsis: Sides face grand square — allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — right and left thru — swing thru two by two — boys run right — bend the line — right and left thru — ladies lead Dixie style make a wave — explode the wave — swing — promenade.

Comment: A quick moving dance that offers ex-

plode the wave. Music is above average and the calling is clear. Rating: ☆☆☆

IN IT FOR LOVE — Chaparral 315

Key: G Tempo: 128 Range: HD
Caller: Gary Shoemake LD

Synopsis: Complete call printed in Workshop.
Comment: This is well recorded with a rock type beat. Clearly called by Gary with a figure that is easily executed. The orchestration is very good with strong ending. The dancers did enjoy dancing to the release. Rating: ☆☆☆

WHICH SIDE OF LOVE — Lou-Mac 149

Key: C Tempo: 128 Range: HC
Caller: Mac Letson LG

Synopsis: (Break) Grand square — allemande left — weave ring — swing — promenade (Figure) Sides promenade three quarters — right and left thru — pass thru — swing thru — boys run right — bend it — up to middle and back — square thru four hands — swing corner — promenade.

Comment: Great rhythmical music on this record and Mac lets it be known he's enjoying it. The

figure is Mainstream. Most callers will find calling this to be pleasurable. Rating: ☆☆☆

SCARLET FEVER — MW 103

Key: A Tempo: 128 Range: HC Sharp
Caller: Nelson Watkins LA

Synopsis: (Break) Sides face grand square — four boys promenade — swing — promenade (Figure) Heads promenade halfway — lead to right — circle four — break make a line — star thru — do sa do — eight chain five — swing — promenade.

Comment: A release that offers an average figure with above average backup music. The recording level for dancers was good and clear. Rating: ☆☆☆

COMMON MAN — Fine Tune 102

Key: E Tempo: 128 Range: HB
Caller: Rick Hampton LB

Synopsis: (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run

Please see RECORDS, page 69

Callerlab members — help us — help Callerlab

- Callerlab members/subscribers generated more than 1,500 new subscriptions to SQUARE DANCING Magazine and this month earned more than \$2,000 in handbooks and other resaleable items. More than \$1,000 was earned for Callerlab. If you are a member of this organization be sure to sign up for the current SWEEPSTAKES. Win one of these valuable prizes.

SWEEPSTAKES DRAWING



GRAND PRIZE



Winner of the SWEEPSTAKES drawing gets this Clinton Sound System (above and left).

INCENTIVE PROGRAM

The caller selling the most subscriptions earns the Ashton sound amplifier (below). The seller of the second greatest number of subs gets this Yak Stack (right).



1st PRIZE

2nd PRIZE





4th NATIONAL Canadian Square & Round Dance Convention August 2, 3, 4, 1984 Winnipeg Manitoba Canada

IN 1984, WINNIPEG, the heart of the country, will become the heart of the Canadian Square and Round Dance movement. The 4th National promises to be the largest Convention ever held in Canada, with present attendance projections standing at 7,000 and dancers expected from North America and overseas. Tour groups are registered from New Zealand, England, the United States and Canada.

Housing

In anticipation of such a crowd, space has been reserved in all Winnipeg hotels. Dancers are encouraged to register early to receive their first choice. As over 50% of the hotels are within close proximity to the Centre, space is quickly being taken. Special rates have been secured at all hotels and the best cost bargain is available by registering through the Convention Committee.

For campers, Camp Winnitoba, a campground located within the city limits, is providing fully serviced lots as well as limited service facilities. Shuttle buses are available to transport dancers from the campground to the Convention Centre daily, with traveling time only about 20 minutes depending on time of day.

Dancer Groups

Single dancers have their own committee geared to their needs. We'll be handing out SOLO ribbons and have set aside a meeting area at the Convention Centre where singles can relax and meet other singles and partners. A trail-in dance and cruise on a riverboat are scheduled as well as a post-Convention party.

A nursery and day-care facility is available at the Centre for those with young children. This service handles three age groups, with appropriate activities planned for each group. Dancers requiring babysitting service during the evenings may register with a central regis-

try of known, dependable sitters. A teen program has also been established.

Several of the hotels reserved have apartments available to assist in accommodation of family groups.

A room is set aside for wheelchair dancers and the entire Convention Centre is designed for easy wheelchair access.

And good news for cloggers! Clogging for experienced cloggers is to be held every morning, along with a clinic for beginners.

After you're settled in, take a look at the many activities planned for the various dancer groups that will be in attendance.

Sightseeing

Winnipeg is only one of three Canadian cities to receive a four-star rating in the Michelin Tour Guide, the most coveted rating in the travel industry. This means Winnipeg is a city worth traveling to on its own merit; the Convention is an added plus.

Some of the sights available to visitors include the Manitoba Museum of Man and Nature, one of the best museums in North America. Spend a few hours at Assiniboine Park and tour the zoo there. It's the second largest zoo in Canada and the only major zoo in North America with no admission fee. Visit historic Upper Fort Garry, an original stone fort located 45 minutes from the center of the city.

Take an hour drive out to the wilderness territory of lakes, rocks and trees. Or relax on the sandy beaches of Lake Winnipeg. You can travel through wheat fields and rolling prairie land. Cruise the rivers of Winnipeg on one of three boats that ply the waters daily.

Whatever you plan to do, don't miss the excitement of Winnipeg in '84. See your Convention Registration form in the January issue of this magazine.

Enjoy it more in '84

Competitive Clogging

*By Floyd and Clare Lively
Editors, National Squares
Members, National Convention
Executive Committee*

THE NATIONAL SQUARE DANCE CONVENTION has always prohibited competition or awards for excellence of performance. The recreation provides its own reward and the only competition in square dancing is with oneself and one's own dancing ability. The policies have specifically banned ballroom dancing and minimized folk dancing, in both of which competitions and awards are dominant features.

One of the latest dance forms to come along in which competition is involved is clogging. We would not like to see a competitive recreation like clogging become too prominently programmed in the Conventions.

We recognize that the exuberance of clogging appeals to many dancers, and so far the clogging enthusiasts haven't even implied that they might want competition or awards when they are participating in a square dance convention. But they have formed their own national clogging association (or associations) in which competition is dominant, and we fear that the next step might be their desire to introduce competition or some sort of award into the National Square Dance Convention.

It's not that we are opposed to clogging. It is a recognized form of dance coming from the Irish and Scottish clog dances. In some areas of the country these extra steps done while performing a regular square dance routine may be an accepted form of square dancing, a traditional one, and, for exhibitions, it does provide variety just as the tap routines of the Lamar Dudes and Dames once did, and as the Maycroft youngsters do now.

There's no doubt clogging is here to stay and if it's kept within the noncompetitive spirit of the National Square Dance Conventions, we see nothing wrong with it.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

MOTORCYCLE: From parallel lines (especially three and one) or waves: Those as a couple circulate; those in mini-waves recycle and veer in the direction of flow. Ends in parallel two-faced lines.

From a static square: **Heads square thru four . . . right and left thru . . . veer left . . . girls walk and dodge . . . Motorcycle . . . girls trade . . . bend the line . . . allemande left.**

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

EARLIER THIS YEAR Bill Heimann, a high frequency dancer from Illinois, conducted a survey about various aspects of high-frequency dancing. He received 300 responses from the 1,000 questionnaires he distributed. The full text of the 15 questions on the questionnaire and an analysis of the results

are contained in the September, 1983, issue of the *Zip Coder Magazine* (Box 1725, Wheaton, MD). From his analysis of the survey results, Bill drew several conclusions. Briefly he concludes:

1. 60% of the responders notice an increasing

level of frustration at dances attributed primarily to people trying to dance over their heads.

2. Most dancers would like to have about an 85% success-ratio rather than the 70% often touted.

3. Dancers prefer that callers stick to the lists and to the advertised programs.

4. A strong majority preferred that new calls be taught at weekend events and thought the current mix about right.

5. The clearest, strongest consensus was that dancers perceived that computer squares (numbering systems) had a plus effect and, hence, were preferred.

6. A strong majority of dancers preferred continuous, flowing type choreography (all involved) to segmented choreo (i.e., in which some are standing awaiting instruction).

Bill comments that he received a certain amount of criticism for even conducting such a survey and/or for wording the survey in a biased or amateurish way. However, I have not heard of any other similar attempts to get positive information on as large a scale. I feel the survey represents a responsible approach by a concerned person who senses some problems but rather than being discouraged by them is attempting to gain insight that he and others can try to use to create positive situations. In several cases Bill found his intuition supported by the statistics; in others he found that the answers ran counter to what he had previously thought to be so. My own experience in terms of survey response is that 300 out of 1,000 is a good response. Furthermore, a sample size of 300 gives a pretty reliable picture. Thus, for my own part, in spite of possible shortcomings in wording and question selection, I am inclined to give significant credence to his results.

Conclusion #1 suggests that dancers should be more patient. Many come to me asking if they are ready for the next step. My response is usually based on the idea that if they have to ask, they would be better off waiting. I point out that there is plenty of time. The program will still be around next year. There is, typically, lots of action right where they are. Quite often this question is posed by good dancers who could progress as far as their time commitment allowed. The answer is still the same: Don't rush.

The success percentage (point #2) is primarily the responsibility of the caller. If a caller believes the results of Bill's survey, he must tailor each dance to the individual floor. This has much less to do with lists than it does with formations, arrangements, and speed of delivery. Dancers must be realistic, however. If weak dancers are allowed or forced to dance together all the time, the brunt of the low percentage falls on them. Before the stronger dancer places this result on the shoulders of the weak dancer in light of survey conclusion #1, he must decide where new dancers are to come from and act in his own, long-term best interest.

A conclusion that I am sure came as no surprise to Bill or anyone is that dancers prefer that callers stick to the lists and programs. Should be no sticky problem here. Callers have long realized that a new call is a great floor leveler. They recognize that it adds spice and personality to a weekend. Most callers use these facts in programming. Dancers who have problems with this should appreciate the difficulty of entertaining a floor of people who have a more than average interest in challenging material but who have a wide range of training and expertise.

Numbering systems relieve one of the most troublesome problems for both the caller and dancer, especially in workshop or learning environments. For the dancer it relieves him of deciding how to be fair to himself and others. It takes the sting out of setting squares. For the caller it greatly increases the likelihood that his class will proceed at an even pace. I have always liked and promoted number/mixing systems.

The question of continuous versus segmented dancing has increased in intensity. I am interested in the survey results but feel also that the overall style and presentation of the caller is probably a bigger factor. Callers who are undecided or who have not come to a conclusion might take heed here. In any case, the question, as posed by Bill, asked for a preference without the exclusion of the other. I think most dancers like variety and at the Advanced and higher programs variation between these two techniques is one way of providing it.

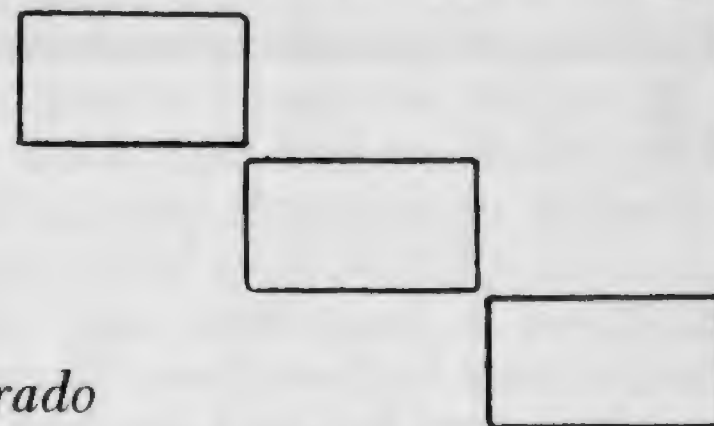
The questions presented and the answers given will not solve everyone's problems at

any given program, group or club. However, leaders should be aware that questions of the type Bill formulated are pertinent and probably that a conscious decision about each should be made in preference to avoiding the

issue or letting things proceed on their own. The easy part about letting things go is that there are no tough decisions to make today. The unfortunate part is that tomorrow may be too late. □ □ □

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado



LAST MONTH WE DISCUSSED how to use modules to dance by definition. There are several ways to explore this idea. One way is to use modules that are made up of basics that require no sex arrangement (nsa). These are the basics that do not require the boy and the girl to execute different moves. This eliminates basics like right and left thru, star thru, two ladies chain, etc. The idea is to use modules that allow the dancers to move smoothly regardless of the setup. Let's look at a couple of examples.

ZB-ZB (nsa)

Swing thru Centers run Couples circulate Wheel and deal Pass thru Trade by

ZL-ZL (nsa)

Pass thru Wheel and deal Centers pass thru Swing thru Centers run Bend the line
--

Both of these zero modules are pretty straightforward when danced from a standard boy-girl arrangement. Any average Mainstream dancer should be able to dance them with little or no problem. The above zero modules will work from any combination of boys and girls in the same formation. The ZB-ZB module will work from any eight chain thru formation and the ZL-ZL module will work from any facing lines of four formation. For example, take a look at the same ZB-ZB module when danced in an eight chain thru formation with two boys as a couple facing two girls as a couple. It will still flow well, but the figure will be much more challenging for the dancer. The same idea applies to the ZL-ZL module when danced from two facing lines of

four with two boys on one end and two girls on the other. You are adding variety without having to memorize more modules. Here are a couple more that are just standard teaching modules that you may or may not realize are no sex arrangement zeros.

ZB-ZB (nsa)

Swing thru Centers run Wheel and deal
--

ZL-ZL (nsa)

Pass thru Wheel and deal Double pass thru First couple go left Next couple go right
--

The modules can even get very challenging. I wouldn't recommend using the following two modules in anything other than a standard boy-girl arrangement until your dancers become experts at the Mainstream level. It is still nice to know that if you really want to challenge the dancers you can use these modules from any compatible setup.

ZB-ZB (nsa)

Touch a quarter Walk and dodge Partner trade Pass thru Wheel and deal Centers pass thru
--

ZL-ZL (nsa)

Pass thru Half tag the line Swing thru Walk and dodge Partner trade
--

The bottom line of this particular series of columns is hopefully to show you that there is plenty of variety and so called challenge in the Mainstream program. You don't really have to go to the Plus terms to keep the interest up. All you have to do is to teach the dancers well and give them a chance to dance what they know. □ □ □

Traditional Treasury

By Ed Butenhof, Rochester, New York

MODERN WESTERN SQUARE DANCERS are pleased to find their kind of dancing is becoming increasingly popular in European countries, but did you know square dancing was there a long time ago? England and France seem to have been the major incubators of country dancing (contras, squares and circle dances), with the longways (contras) associated with England and the squares (quadrilles and Lancers) mainly associated with France. When these dances dropped out of favor in the ballrooms, some were retained in the villages and lived on as folk dances, adapted to the style and music of the various countries. Some, in one form or another, became part of the folk dance repertoire in this country. The music and step variations make them interesting additions to a dance program. In folk dance clubs, the patterns are usually memorized by the dancers, so no real calling is needed. If the group is not that familiar with the dances, they can be quickly taught, and then prompted, by reminding dancers of what comes next. The dances are simple, choreographically, but often more lively than modern square dances, using skipping, polka steps, sliding, etc. They are especially appropriate for young people with energy to burn, or for party nights.

The two dances I've chosen can be found in "Folk Dances from Near and Far," Volumes II and IV, published by the Folk Dance Federation of California in 1946 and 1948. The first one is English, the second is Russian.

THE CUMBERLAND SQUARE

Music: Southerners Special SS100, available from CDSS 505 8th Ave., NYC, 10018.

Part 1

Slide across the back

Heads take eight sliding steps across to opposite place, men passing back-to-back. Keeping same position, return to own place with eight slides, women passing back-to-back. use butterfly or ballroom position. Side couples repeat all the above.

Part 2

Star

Heads form a basket by two women joining hands and men ducking under while joining

hands with each other behind the women. In basket, circle left with 16 buzz steps (like a swing), break and return to place. Sides do the same. The basket must be formed instantaneously so that there are a full 16 counts to turn.

Part 4

Circle and promenade

All join hands and move to the left with 16 skips or polka steps. Arm in arm with partner promenade to place (16 walking steps). Repeat from the beginning.

THE RUSSIAN SHER

Music: The dance comes from Russian Jewish antecedents and has marvelously bouncy music. Record available from Steve Zalph's Folk Shop, 101 W. 31st St., NYC, 1001.

Part 1

Circle left and right and cross over

All join hands shoulder high and circle left with seven steps, stamp on eight and reverse direction to place. Partners join inside hands. Couples one and three change places. Couple one ducks under arch formed by couple three. Couples two and four repeat (couple two ducking). Reverse to place, this time couples three and four duck (four counts for each change).

Part 2

Visiting and swing opposites

Men, one and two, advance toward each other and honor (two counts) step back (two counts). They make a complete left turn, passing each other and move to opposite woman (four counts). Take Hungarian waist position (some dancers are doing this for a do sa do these days) with left arm held high and swing eight counts. Same men repeat back to place. Repeat Part 2 for men one and three. Repeat Part 2 for men one and four.

Part 1

Circle left and right and cross over

Part 2

Visiting and swing opposites

Repeat with number two man leading out, etc. The whole dance can be repeated, if desired, with women leading out.

When done in folk dance circles, the Russian Sher is often ended by number one man dropping his corner's hand (after circling left and right) and leading the resulting line around the hall in figures similar to Southern big circle figures, the snail, the needle, arches, etc. Use your own imagination!

The Dancers

Walkthru

LEAP INTO LEAP YEAR

ONLY EVERY FOUR YEARS do you have the occasion to celebrate Leap Year, so why not make the most of it? If your club happens to dance on Wednesday, you can really go all out on February 29th and make it a special event. However, even if you dance on other nights, you can plan one of your February dances in honor of this 366th day.

You might point up the occasion with boots — all kinds of boots — Western boots (to be sure), high-button boots, rainboots, hiking boots, children's boots, any kind of boots you can think of. Why boots? Why, so you can "leap" into Leap Year!

Use a boot theme for your invitations by drawing a boot on a postcard announcement or by cutting out invitations in the shape of a boot. Make an oversized pair of boots out of poster board or styrofoam and hang them on the wall of your hall. Put boots on the entrance table, the floor of the stage, the refreshment table (filled with flowers - fresh or artificial) and anywhere else you can find a spot.

Ask your caller/cuer (if possible) to tie in with the theme by programming some appropriate dances, new or old. There's such squares and rounds as These Boots Were made for Walking, Walk with Billy, Chattanooga Shoe Shine Boy, Walkin' Through the Shadows of My Mind, Sidestep. Walk with Me, 16th Avenue, On the Road Again, Highway 40 Blues, etc. Anything that has to do with boots, shoes, walking, streets, and so on, would work. You may need to stretch your imagination a bit, but it will be fun. And certainly it would be the time to program at least one Red Boot record.

BADGE OF THE MONTH



The Paws and Taws Square Dance Club of Davis, California, designed a badge to coincide with the city of Davis' claim to more than 40,000 bicycles. The city and university together have approximately 30 miles of special lanes and paths making bicycling a pleasant, convenient and energy-saving mode of transportation.

The Paws and Taws dance on Thursday nights at the North Davis Elementary School, from September through May. Come summer, they move to a cement slab in the Community Park, where they find their music and colorful costumes always draw an audience. (Good public relations!)

Last year, the club celebrated its 25th anniversary and they look forward to an additional 25 happy years of dancing. A happy Valentine's Day to these Paws and Taws (and to Paws and Taws everywhere).

Time Out for a Tribute

At the 7th Annual Roundalab Convention in Indianapolis, 27 states and one Canadian province were represented.



THERE ARE MANY round dance leaders throughout the world who give unstintingly of their time and talents and rarely receive praise or recognition. Their favorite pastime has become a way of life which they unceasingly share without thought of acclaim or personal gain. Seldom are these leaders commended and yet we know they are appreciated.

We know from dancers who write and tell us of happy and successful learning experiences, the high regard held for their teachers, be it in a remote area with only a few dancers or in a metropolis boasting numerous clubs and classes. No matter who, no matter where,

the feeling is the same. It is to all these round dance leaders we pay tribute along with the pictured Roundalab members honored at the 1983 Convention held in Indianapolis last fall. We hope the hundreds of deserving teacher/cuers will feel represented by the few and accept our compliments.

Those who attended the 7th Annual Roundalab Convention agreed that progress was made. The 1983-84 Classic list was adopted; additions were made to the Code of Ethics; more round dance terminology, cue words and abbreviations were approved. Committees to develop a dancer survey, accreditation, re-examine the dance level rating system

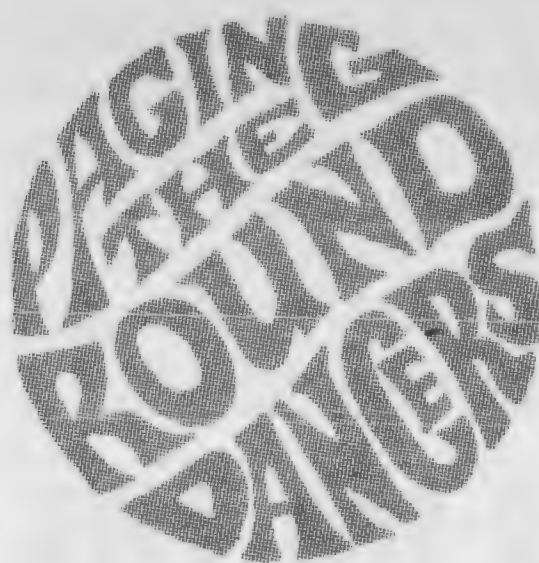


25+

Maestro Trophies were awarded to 26 attendees who have been teaching for 25 or more years. Included in the group are Bob and Ted Meyers of New Mexico, who have been teaching rounds for 45 years.

and explore video taping as a teaching tool were formed. Don Hickman of Texas was elected Chairman for 1983-84. Peg Tirrell of New Jersey was elected Executive Secretary and the official address of Roundalab is now 3 Churchill Rd., Cresskill, NJ 07626.

The Roundalab Board of Directors unanimously adopted a resolution extending "a vote of appreciation to Charlie Capon for services rendered without compensation in helping to establish and promoting Roundalab as a viable and dynamic teacher leader organization. Without his leadership and service we would not be at the level of development at which we operate today. An equal thanks to Edith (Capon) for serving on the Board of Directors."



Trudie and Chat Chatfield, Santa Maria, CA

THE FIRST WEEKEND OF FEBRUARY is always reserved for the Solvang Winterfest, where Trudie and Chat have organized and conducted the round dance program since its inception, some six years ago. With great satisfaction, the Chatfields and caller, Marv Lindner, have watched the Winterfest grow from a small gathering to a festival that draws capacity crowds to this quaint Danish village, a unique tourist attraction well-known for its authentic cuisine.

The Chatfields are New Englanders transplanted to California. Their dancing experience began with ballroom lessons when both were in their early teens. When they started square dancing in 1973, neither one had heard of round dancing, nor had any idea they would be cueing and teaching in less than three years. The local area teacher decided that she could no longer come to their club and Trudie was asked to try and take her place. She did — the club members liked her — and soon the Chatfields embarked on teaching a class in round dance basics. They now teach three regular classes varying from basics to intermediate, and cue for two square dance clubs.

Chat and Trudie have taught rounds at three California State Square Dance Conventions and at the National in Seattle. They like the excitement of the crowds, but more importantly, enjoy the exposure to some of the country's best round dance teachers. Although charter members of Roundalab, they have not been able to attend the annual working meeting and look forward to attending at some future date. They'll tell you they long for the day when round dance cues are as standardized as square dance calls.

A busy 1984 schedule includes the Santa



20 These teachers have been instructing rounds for 20 years. Left to right, Steve & Blanche Antolich, Jean Kellog, Na & Jack Stapleton.



15 15 years of teaching experience mark the occasion for (left to right) Mike Szafranski, Doris and Frank McDonald and Jerry West.



10 10 year teaching certificates were awarded. From left to right, Catherine Bourdier, Frank Dubois, Ann & Ty Rotruck, Cliff & Pam Gordon, John & Mary Macuci, Dottie & Jim McCord.

Maria Caper in May, a 12-day square dance cruise to Alaska in July and over the Labor Day weekend they'll be in high profile at the annual Square Affair which draws dancers from all around the state. No description of the Chatfield's activities would be complete

without mentioning Trudie's square dance calling. During the summer she calls every Saturday night for a local guest ranch. This talent, however, is kept on the back burner in deference to Chad and Trudie's concentration on rounds.

LADIES ON THE SQUARE

GRANNY SQUARE HANDBAG

From Jane Jaffray, Ennismore, Ontario, Canada



IF YOU CROCHET, you can make a delightful handbag to carry to square dances. You may find it so practical and attractive, that you'll want to make several to match various outfits. They also make pretty gifts. The finished bag is approximately 15" long and 18" in diameter. I made it this size so it could hold a pair of square dance slippers but you can adjust the size to suit your own preference.

Materials Needed

3-ply yarn 3.20 oz (90.7 gram) balls
 Color A (medium color) — 1 ball
 Color B (darkest color) — ½ ball
 Color C (lightest color) — ½ ball
 1 crochet hook H (5 Canadian) or whatever size you require to work gauge and tension.

Details

Gauge/tension: One square measures 4"x4" (10x10 cm). As the finished size is determined by the gauge/tension you achieve, be sure to check your gauge/tension carefully.

Abbreviations: Ch = chain; sl st = slip stitch; hdc = half double crochet; tog = together; sc = single crochet.

Instructions For One Square

With color A, ch 4, join with a sl st to form a ring.

Rnd 1: With A, ch 2, 2 hdc in center of ring, ch 2, *3 hdc in center of ring, ch 2*, repeat from * to * twice more, join with a sl st to top of ch 2 at beg of rnd; fasten off.

Rnd 2: Join color B with a sl st in a ch 2 space, ch 2, 2 hdc in same space, ch 2, 3 hdc in same space, ch 1, *(3 hdc, ch 2, 3 hdc) in next space, ch 1*, repeat from * to * twice more, join with a sl st to ch 2 at beg of rnd; fasten off.

Rnd 3: Join C with a sl st in a ch 2 (corner) space, ch 2, 2 hdc in same space, ch 2, 3 hdc in same space, ch 1, 3 hdc in next space, ch 1, *(3 hdc, ch 2, 3 hdc) in next corner, ch 1, 3 hdc in next space, ch 1*, repeat from * to * twice more, join with a sl st to ch 2 at beg of rnd; fasten off.



Rnd 4: Join A with a sl st in one corner, ch 2, 4 hdc in same space, ch 1, (3 hdc, ch 1) in each of next 2 spaces, *5 hdc, in next corner, ch 1, (3

hdc, ch 1) in each of next 2 stitches, * repeat from * to * twice more, join with a sl st to ch 2 at beg of rnd; fasten off.

Instructions for Bag

Main Section: Make 10 squares. Stitch 5 squares tog to form a ring. Stitch other 5 squares tog in same manner; then sew the 2 strips tog, matching seams.

Bottom Section: With color A, ch 4, join with a sl st to form a ring.

Rnd 1: Ch 1, 9 hdc in center of ring, join with a sl st to ch 1 at beg of rnd = 10 sts in rnd.

Rnd 2: Ch 1, 1 hdc in same st, 2 hdc in each st to end, join with a sl st = 20 sts in rnd.

Rnd 3: Ch 1, 1 hdc in same st, 1 hdc in next st, *2 hdc in next st, 1 hdc in next st*, repeat from * to * to end, join with a sl st = 30 sts in rnd.

Rnd 4: Ch 1, 1 hdc in same st, 1 hdc in each of next 2 sts, *2 hdc in next st, 1 hdc in each of next 2 sts*, repeat from * to * to end, join with a sl st = 40 sts in rnd.

Rnd 5: Ch 1, 1 hdc in same st, 1 hdc in each of next 3 sts, *2 hdc in next st, 1 hdc in each of next 3 sts*, repeat from * to * to end, join with a sl st = 50 sts in rnd.

Rnd 6: Ch 1, 1 hdc in same st, 1 hdc in each of next 4 sts, *2 hdc in next st, 1 hdc in each of next 4 sts*, repeat from * to * to end, join with a sl st = 60 sts.

Joining Bottom Section to Main Section: With right side toward you, using color A, join bottom of bag to main section on next row by working sc through both thicknesses (matching every 2nd inc of bottom to joining seams of squares on main section).

Top Section: Join color A to top edge of bag, ch 1, work 60 hdc around bag (12 across each square), join with a sl st.

Rnd 2: Ch 1, 1 hdc in each hdc of previous rnd, join with a sl st; repeat this rnd 7 times more.

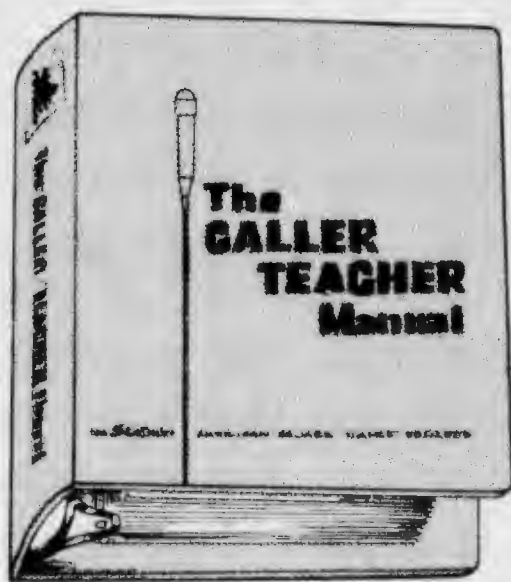
Eyelet Rnd: Ch 3, skip 1 st, *1 hdc in next st, ch 1, skip 1 st*, repeat from * to * to end, joining with a sl st.

Last Rnd: Ch 1, 1 hdc in each st, join with a sl st; repeat this rnd twice more. Fasten off.

Finishing: Darn ends in neatly. Do not block. Make a twisted cord and thread through the eyelets to close the bag and to use as a handle.

Twisted Cord: Cut one strand of each color ($2\frac{1}{2}$ times the desired length of finished cord). Have someone help you twist the strands tightly (both people twisting to the right). Fold cord in half, holding cut ends and letting folded end twist. Tie a knot in cut ends to keep them from unwinding. Tie a knot close to folded end and cut off ends evenly to form small tassels.

The Caller/Teacher Manual

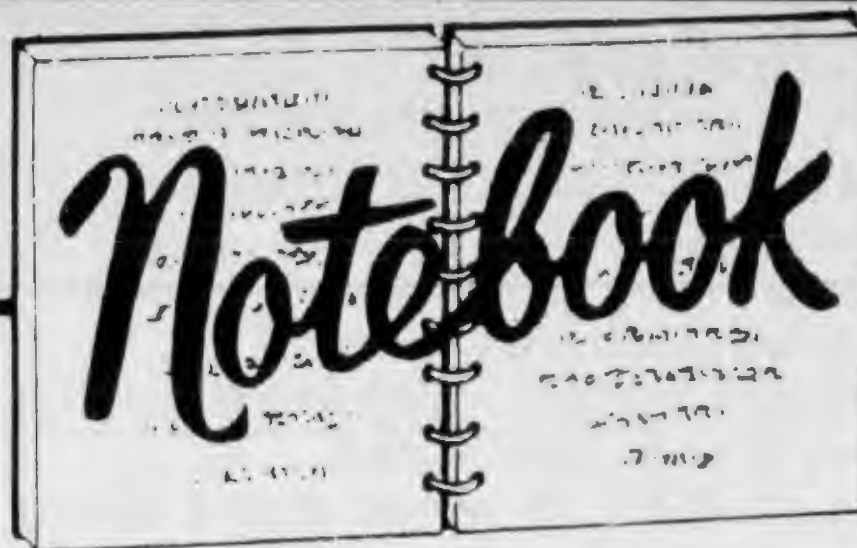


Teaching Others to Square Dance

After a careful analysis of the activity, a group of dancer and caller leaders recently expressed the opinion that the greatest share of problems facing the square dance activity today could be solved only in one place — the classroom. It's not difficult to teach someone something, they decided, but it's virtually impossible to *unteach* them. What the student square dancer learns in the limited time of a beginner's class will set the pattern and establish the attitudes that will stay with that person long after graduation. Ground the dancers in smooth and considerate dancing at the start and although peer pressures may, at times, be an obstacle, gradually the influence will be felt, the activity will benefit and dancers will be guaranteed a longer dance life.

If you are presently teaching or planning to teach new dancers, arm yourself with the C/T Manual, an invaluable guide book. *Don't start class without it!* (see page 107 for ordering details)

The CALLERS



Mental Image Calling

by Gene Trimmer, Paragould, Arkansas

At one time, and not so long ago at that, there was one system of calling and that was pure and simple memory-work. The choreography of the pre-contemporary forms of calling was usually all written out and the caller had merely to memorize and he had it made. In recent years we have seen a number of systems surface. While they don't necessarily follow the same guidelines, they do have one thing in common — the creative ability of the caller. Here is one of the popular theories — that form of the art known as Mental Imagery.

MENTAL IMAGE CALLING is the art of being able to follow, in your mind's eye, the actions of certain key people within the square, while you call. This method enables the caller to use basic calls while the dancers move through enjoyable dance patterns which are not preplanned and which never have to be repeated exactly. You accomplish this by learning one basic at a time — just as dancers learn them. The most key person is the number one man and you will follow him as you call, keeping track of who his partner is at any given time and which of the other couples he is working with. Is he working in the center of the set with the number three man or is he working with either the number four man or number two man on their side of the square? Who does he have as a temporary partner and who does the other man he is working with have as a partner? Last, you must know what effect the next call you are going to give will have upon the square. It is not easy, yet it is not difficult. It simply requires practice and a knowledge of certain ground rules. No method of calling is completely freewheeling. Your brain reacts much the same as a computer or electronic device that controls a servo-mechanism. You must have established an input for it to function and that input is established through practice.

In practice, you must first have a mental picture of the make-up of one half of the square *before* you give an appropriate call. Second, you must be able to switch your mental picture to the subsequent make-up of one half of the square *after* the call is given. This second step, or forming mental picture, will become almost instantaneous because it can be formed in your mind when the call is given. It is there long before the dancers actually arrive at that formation and position combination. This switching in the mind's eye to a completed setup is called *formation awareness*. This new mental picture remains while your mind

is engaged in thinking about the calls you know to be appropriate from that formation and position. Other systems of calling, including Modular and Sight, also depend on formation awareness in their use. It therefore becomes doubly important to develop this capability as a vital ingredient of other systems of calling.

The time we have for this process may be anywhere from one to fifteen seconds or more. That length of time may seem to be short but it is, in reality, a long time. The human mind is capable of thinking at a rate of about six hundred words per minute. We may automatically consider then that ten words per second are going to be presented from the memory bank of the mind as being appropriate for use. ($600 \text{ words/minute} \div 60 \text{ seconds/minute} = 10 \text{ words/second}$.) This we may call 10 words per second thinking speed. Next let us take an arbitrary figure of 128 beats per minute calling tempo, which will convert through mathematics ($60 \text{ seconds/minute} \div 128 \text{ beats/minute} = 0.46875 \text{ seconds/beat}$) to 0.46875 seconds taken per beat or count of music. We may then give this figure the name of 0.46875 seconds thinking time per count of music.

Now, from facing couples, let us call a right and left thru. This call takes eight counts from a static square of six counts from an ocean wave or facing couples. Therefore, while the facing couples are doing the right and left thru we have ($8 \times 0.46875 = 3.75$) 3.75 seconds of actual thinking time to think about appropriate calls while the dancers are doing the call. Multiply the 3.75 seconds thinking time by 10 words per second thinking speed and we arrive at 37.5 words which may appear during the thinking time we have available to us.

ABOUT THE AUTHOR: Many of you are acquainted with Gene Trimmer whose contributions to the lead section of the Workshop appear several times a year. Gene is a devoted student of the science of calling. His monthly callers' notes are widely read as is his regular column in American Square Dance Magazine. His analysis and explanation of the art of Mental Image Calling should turn on the lights for many who wonder what this method is all about.

Our appropriate follow-up calls (after the right and left thru is called) are limited to facing couples because that is the make-up of one half of the square when the dancers complete the right and left thru. This is not much of a limitation. The calls appropriate to facing couples are about forty-two from the Basic/Mainstream program alone. Therefore, during the 3.75 seconds or 37.5 words think time, we may see in our mind's eye pass thru, star thru, swing thru, veer left, spin the top, fan the top, left allemande, wrong way grand, touch one quarter, turn thru or square thru as possible follow-up calls to the one previously given. Those word names total 26 which is two less than we have time for. Needless to say, there are many other calls which might replace those given and this gives us quite a bit of latitude. Once we have given the follow-up call selected from those available to us, our mind must automatically switch forward to the completed formation/position combination and the selection process will again occur within the available time frame. The name coined by Jim Mayo and presented during a Callerlab Convention is *micro-programming* and it encompasses the process we have been discussing. Understanding this

process then, let us move on to an explanation of calling by use of the Mental Image method.

To lay the basic foundation of Mental Image, Modular and some Sight calling, we use a routine which has served as the starting point for many callers. It is a memorized routine and consists of the following sequence of calls.

**Heads (or sides) square thru . . . right and left thru . . . dive thru . . .
Pass thru . . . right and left thru . . . dive thru . . . pass thru
Left allemande**

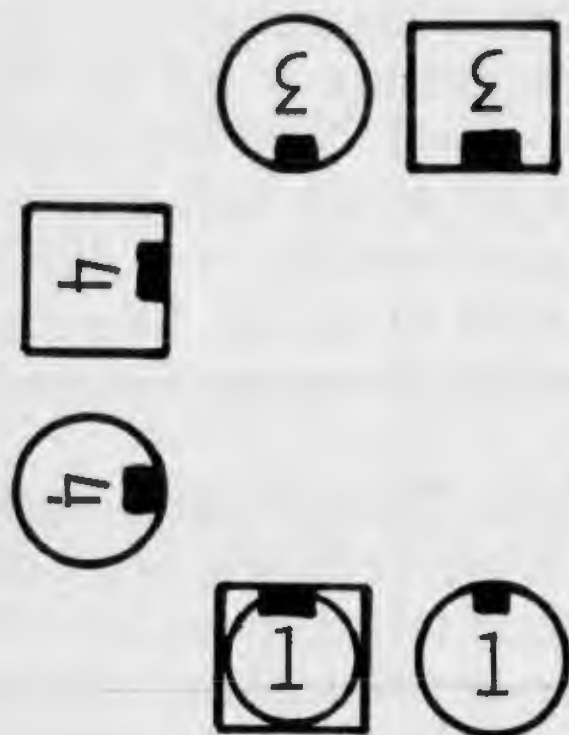


Figure 1

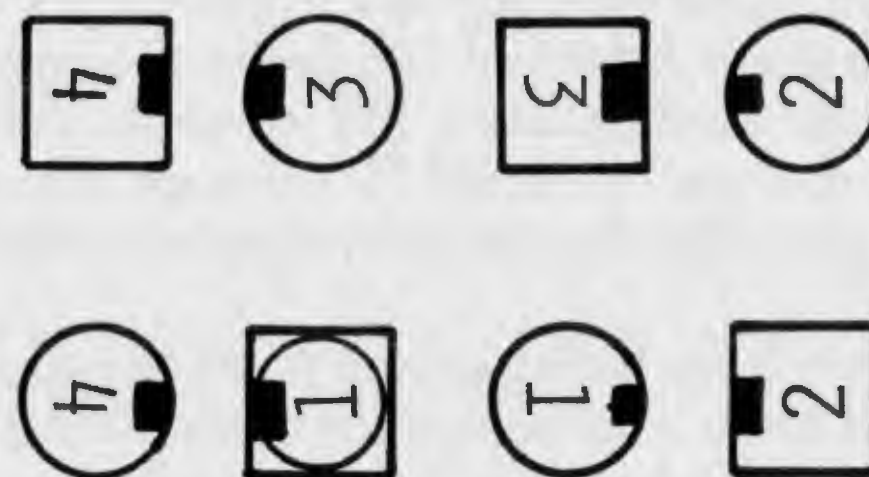


Figure 2

Let us now use the Mental Image Diagram Sheet to follow the action as we activate the heads in this routine. The first call, given to the static square of Figure 1 is heads square thru. That call will terminate in the eight chain thru formation of Figure 2 which is actually called a zero box. The heads are on the inside of the square looking out. The number one man (our key man) and his temporary partner, the number three lady, are facing the number four couple. All dancers are looking at their original corner and the square is in the correct setup for left allemande.

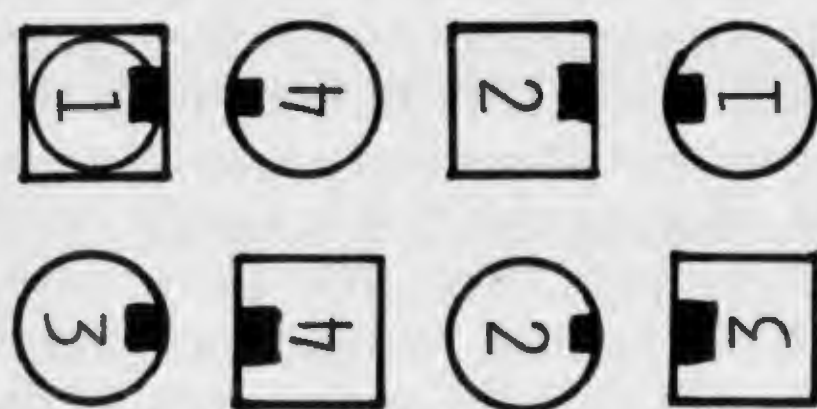


Figure 3

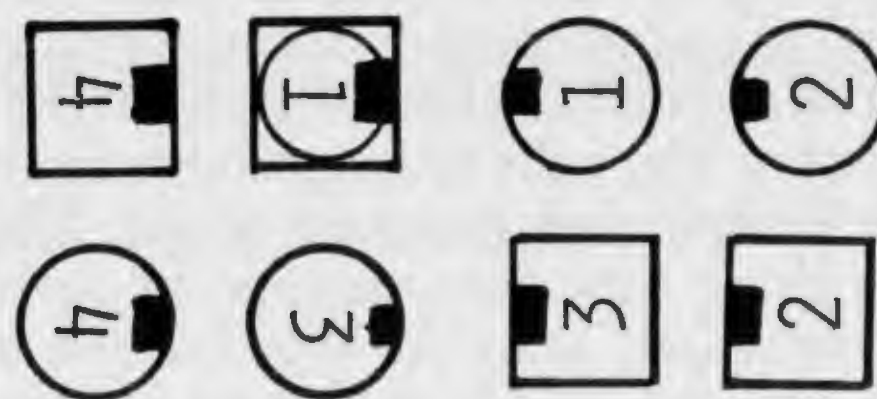


Figure 4

The second call — right and left thru — terminates in another eight chain thru formation with the same couples still facing but the head couples are on the outside and the sides are on the inside looking out. (See Figure 3.)

The third call — dive thru — terminates in the double pass thru formation of Figure 4 with the number one man and his temporary partner, the number three lady, in front of the number four couple.

The fourth call — pass thru — terminates in another eight chain thru formation with the number one man and number three lady facing the number two couple. We have now taken the number one man to the same side of the square as the number two man and must work with that arrangement for now. (See Figure 5.)

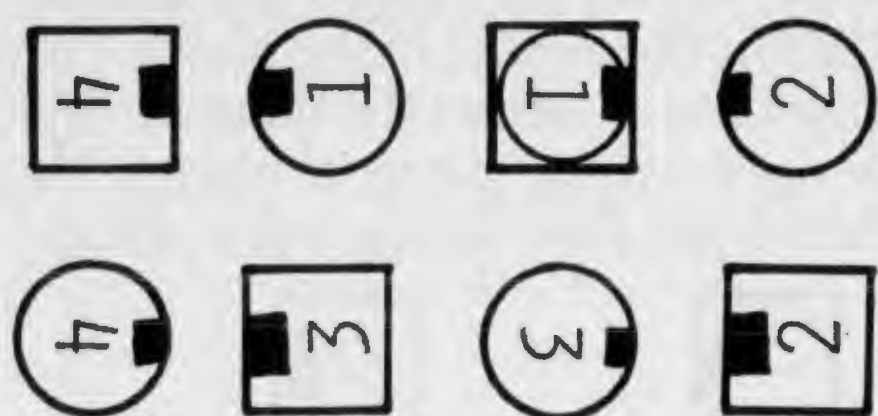


Figure 5

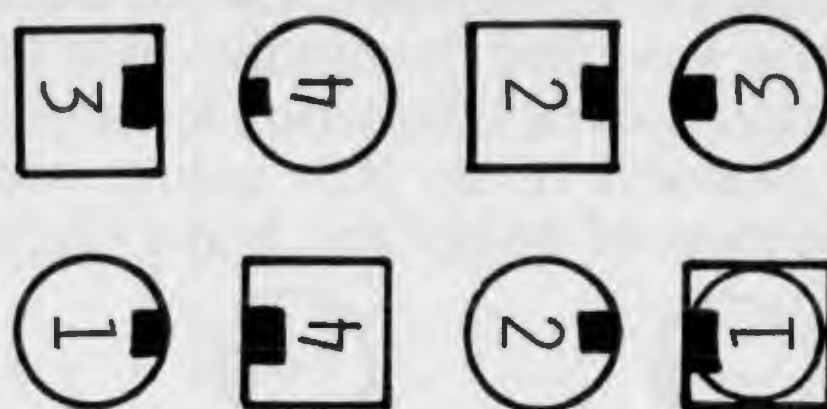


Figure 6

The fifth call — right and left thru — terminates in another eight chain thru formation with those same couples facing but the number one man and number three lady are on the outside facing in while the number two couple are on the inside facing out. (See Figure 6.)

The sixth call — dive thru — terminates in a double pass thru formation shown by Figure 7 where the number one man and number three lady are in front of the number two couple.

The seventh and last call of the Chicken Plucker is — pass thru — which terminates in the eight chain thru formation of the zero box (Figure 8) and you are now ready to call left allemande to the dancers. Comparing figures you will see that Figure 2 and Figure 8 are the same.

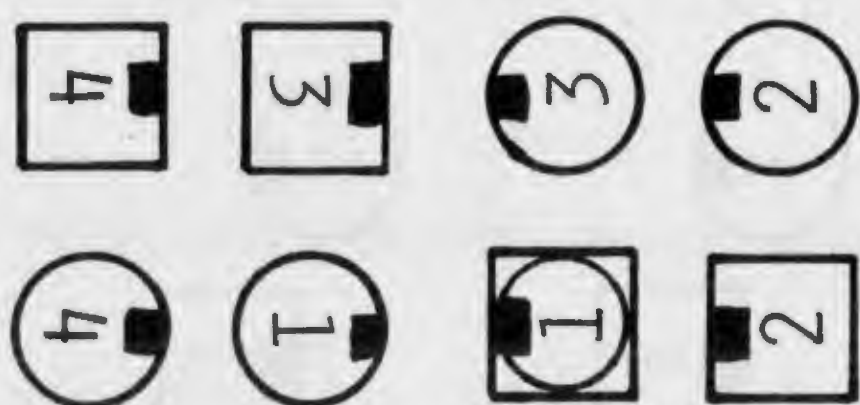


Figure 7

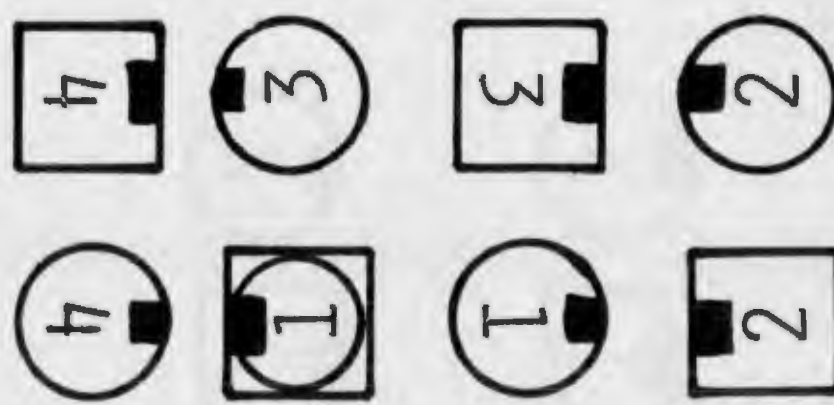


Figure 8

Using a good patter record with which you feel comfortable, you should practice this routine until you can automatically see it in your mental image as the formations and positions of the dancers develop. You should make certain you are following the key man (Number one) through the routine, know who he is working with and who he has as a partner. (If you have actual dancers then try either closing your eyes or turning your back to them while you call the routine.) When you can do this, then proceed to the next step which will be to insert other calls into the routine to expand it's use. Your possibilities are only

limited by your willingness to practice and to learn the effects of your calling.

For instance, let us use the call swing thru at Figure 2 or Figure 8. The dancers would first step to an ocean wave and turn half by the right then the centers would turn half by the left. It is not necessary to follow the mechanics of those turns with your mental image — you simply switch your mental picture from that of Figure 2 or 8 to that of Figure 9 where the key man is facing out in the center of the wave. He has the number three lady on his right at the outside of the wave and the number four man on his left in the center of the wave. This completed mental picture forms just as you give the call and as the dancers start to perform it. At this point, your *micro-programming* process begins the selection of one of the many choices available from that ocean wave setup.

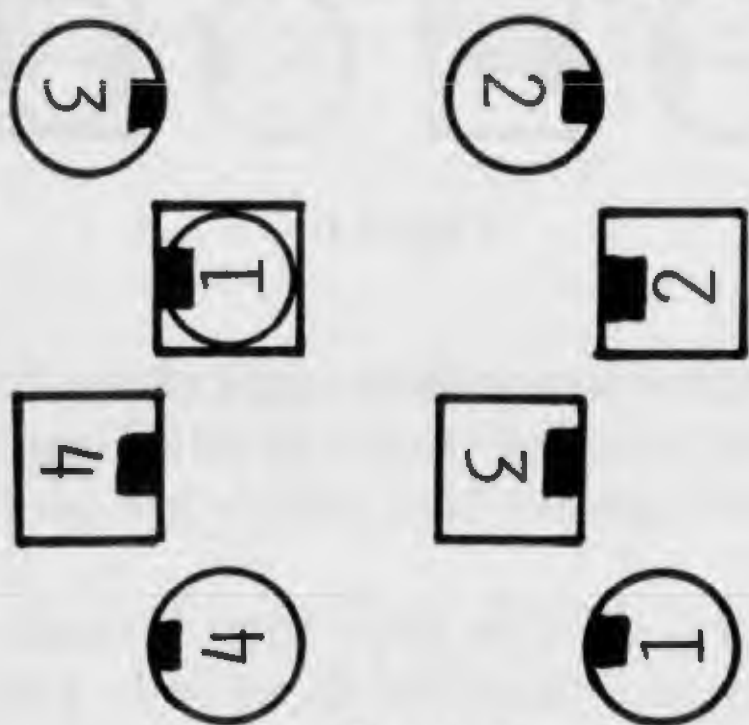


Figure 9

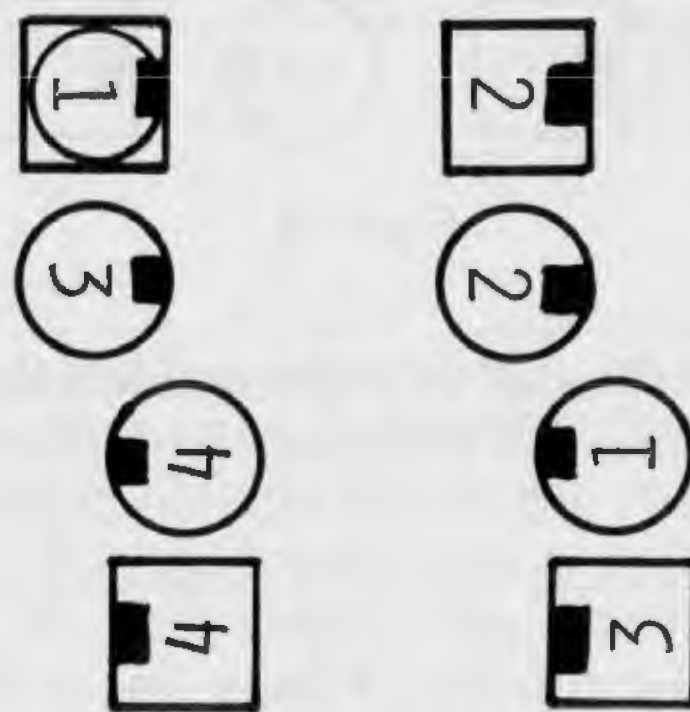


Figure 10

If we select boys run, we would arrive at the two-faced line of Figure 10 where our next call could be wheel and deal to bring us back to the eight chain thru formation of Figure 2 or 8. If we select girls U turn back, we would arrive at the two-faced line of Figure 11 where a wheel and deal would bring us to Figure 3. If we select boys trade, we would arrive at the ocean wave of Figure 12 where a boys circulate or girls circulate to grand right and left could be called.

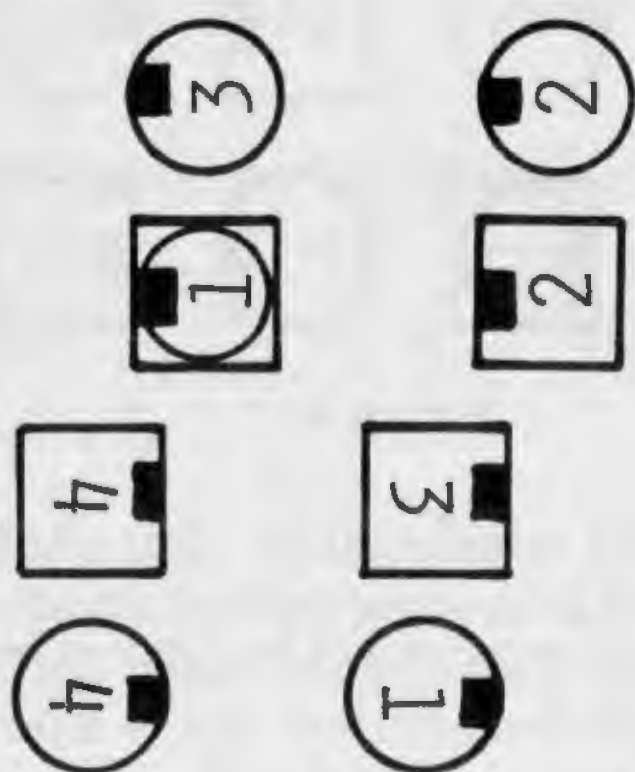


Figure 11

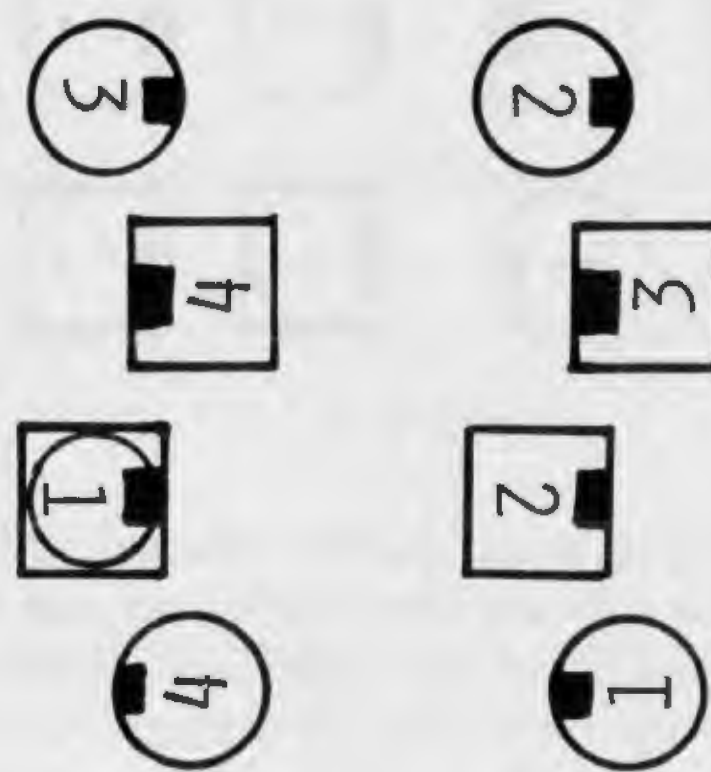


Figure 12

Instead of using those from our many possible choices, let us call another swing thru from Figure 9 and arrive at Figure 13 which is basically the same as

having the dancers step to a wave from Figure 3. Here we would put our *micro-programming* selection into action by deciding what to call from Figure 13. If we call right and left thru it would take us to Figure 2 or 8 again. If we call all eight circulate and then right and left thru it would take us to Figure 6. If we call pass to the center it would take us to Figure 4. At Figure 13 let's call boys circulate . . . girls trade to take us to Figure 14. From here our choices include (a) boys cross fold . . . box the gnat . . . grand right and left, (b) swing thru . . . turn thru . . . left allemande, (c) swing thru . . . single hinge . . . boys run to zero lines, (d) swing thru . . . girls U turn back . . . promenade or (e) boys trade . . . boys run . . . promenade and many, many others.

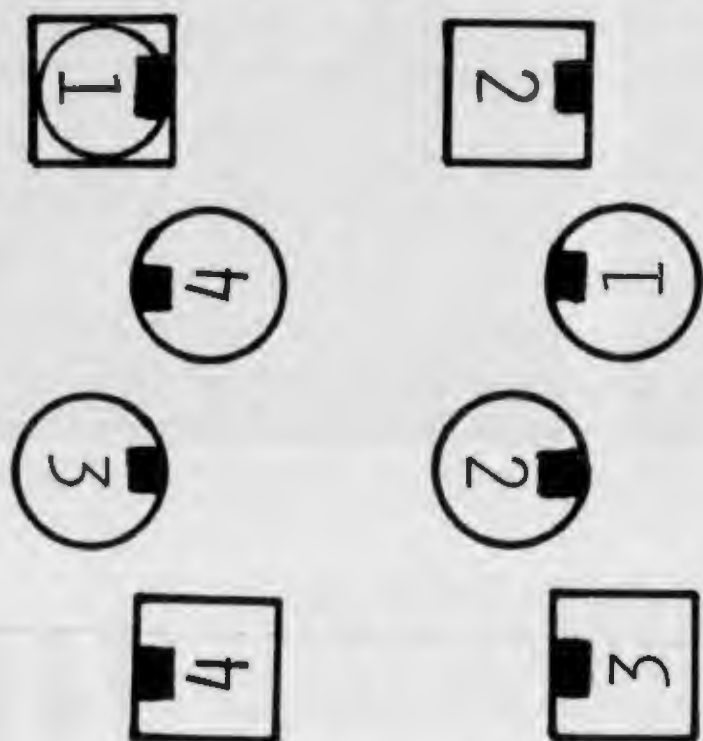


Figure 13

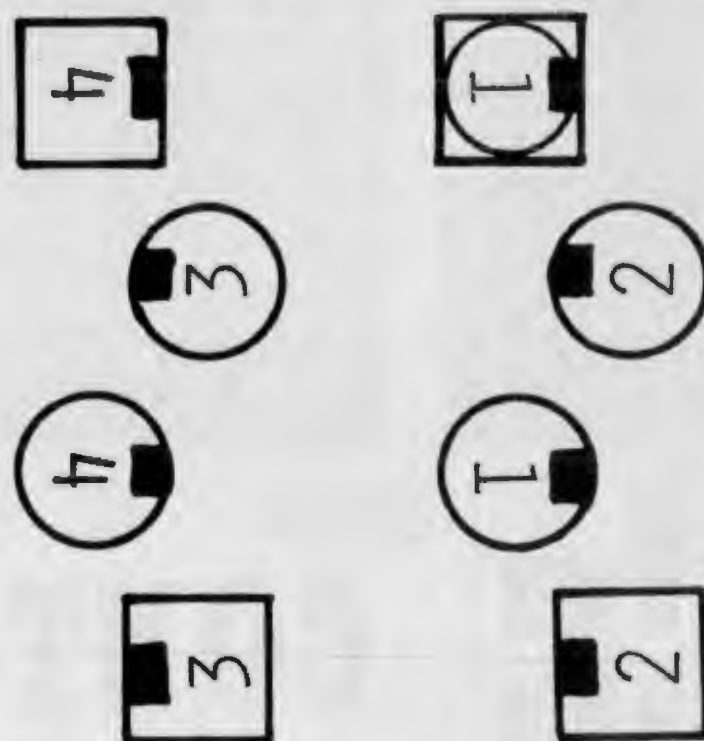
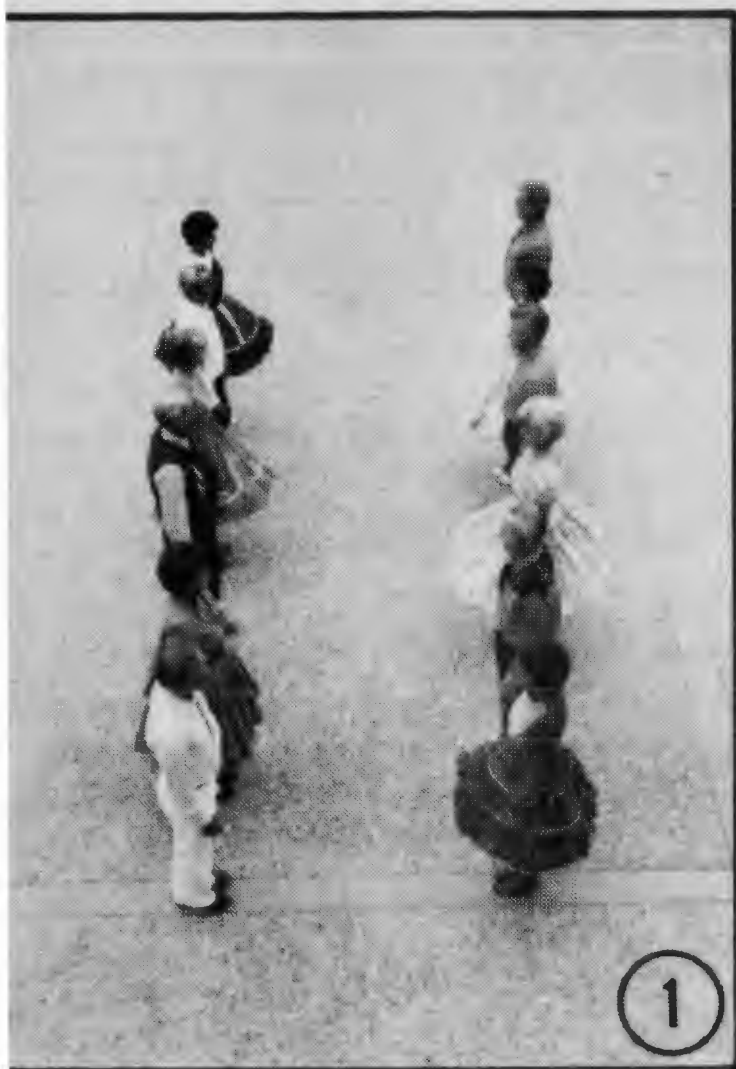


Figure 14

Work with one call at a time as you develop the mental image to follow the dancers through the various formation/position combinations. As stated before — it takes work — but the end result will be well worth the efforts expended. In the final analysis it greatly improves the art of isolated sight calling which involves watching only half of the square at any given time. That art, coupled with modular uses, gives you the capability of a greatly expanded storehouse of calls with which you can work.

The need for recognizing the mental image of each formation and position of the dancers cannot be overemphasized. Be able to recognize in your mental image the static square, eight chain thru formations and positions, the ocean wave formations and positions and the two-faced lines and positions before you progress any further with your practicing the art of Mental Image calling. One of the biggest advantages to Mental Image calling is that it frees you of dependence on the dancers and allows you to “mentally see” the calls properly executed when you call them. All of this may be practiced at home, without dancers, to prepare yourself for calling to live dancers.

LOOKING BACK in the past issues of SQUARE DANCING Magazine you'll find that other forms of calling have been covered in this Textbook/Notebook Section. LOOKING AHEAD to the coming months, you can expect more extremely valuable chapters in this section. Also, editing is underway for the single volume collection of the textbook chapters that cover fourteen years of contributions by more than sixty authors.



and

CONTRA CORNER



THE CONTRA BIG HAT MAN

BOB HOWELL, EUCLID, OHIO, must have had a lot of fun creating this unique contra which he dedicated to Howard Walsh, Ft. Worth, Texas, an enthusiastic contra fan. This is an improper contra, meaning that you have





the men in one line and the ladies in the other and have the first, third, fifth, etc., couples active and crossed over. Now they are ready to start (1).

As the pattern begins, the active ladies start a left face turn, out and away from the center of the line (2), and as each active man follows his partner (3), the ladies lead around the person beside them who is their corner or the one below (4). Moving single file across the set (5), each active man continues to follow his lady as she leads around the lady in the next couple

(6). Once in the center (7), the active man joins his partner and they face "up" toward the head of the hall. To this point they have taken 16 steps. The actives move forward until they are beside the persons who were their original corners and, with this corner person (8), they do a cast off three quarters (9) just as they would in contemporary square dancing.

Completing the cast off (10), they leave that person and move in between the *next* couple below (11). With this person, they do another cast off (12) going three quarters around (13),





then return to the couple with whom they first did a cast off (now the couple above) and make a right hand star (14). Turning it completely around (15), the two ladies chain (16). Completing the chain (17), the two ladies lead into a flutterwheel (18) and bring the opposite man with them (19 and 20) back into the line (21). At this point they do a right and left thru (22) and finish the pattern (23), with each active couple having moved one place down the line. For the moment this leaves couples at each end as inactives (24). They will wait out one

time through the same pattern and then cross over at the head and the foot so that if they were active before (at the foot) they become inactive, and if they were inactive (now at the head) they will become actives.

It's a great contra, flows nicely and gives one the sense of truly moving in continuous fashion to the music.

While Big Hat Man is not a contra for the uninitiated, it is interesting to note that all of the basics used are simple ones, to be found, for the most part, in the Basic Program of





square dancing. It is the pattern itself and not the profusion or confusion of many terms that presents the challenge.

Challenge is an interesting word. While the accomplished contra dancer may be limited in his knowledge of advanced basic terminology, he has learned to dance *to the musical phrase*. And if this doesn't ring a bell with you, consider this: As a square dancer, when you complete a grand square, do you find that you're waiting for the caller to catch up? If so, here's a tip that will help you.

The Grand Square takes a specific number of steps to complete. Check it in your Illustrated Basic Movements Handbook. If you dance it as it's explained, starting on the first beat of the musical phrases and just after the caller has called it, then you will take exactly four steps to reach each of the corners or a total of 32 steps in all.

This dancing *to the music* is the secret of dancing contras. And, when you've accomplished this, you will experience a brand new enjoyment of square dancing.



33RD National Square Dance Convention®

Baltimore, Maryland
June 28, 29, 30, 1984



BALTIMORE is worth visiting for the restaurants alone! Baltimore's reputation for good food goes back a long way. The 19th century literary giants, Oliver Wendell Holmes and Ralph Waldo Emerson, enjoyed the pleasure of dining in this city. Holmes described Baltimore as the "gastronomic capital of the Union," and not to be outdone, Emerson expanded upon this phrase to include "gastronomic capital of the Universe." Whatever differences the two authors had, Baltimore's good food wasn't one of them!

More recently, Craig Claiborne, food critic and gourmet cook, advised his readers that there are only a few cities in the United States worth visiting for their restaurants alone, and he named Baltimore among them. From seafood to steaks, they have it all, and at restaurants large and small, with menus representing all price ranges.

Seafood includes steamed crabs, crab soup, crab cakes, oysters — and all are fresh from the Chesapeake Bay. *Baltimore Magazine* annually asks its readers to submit the name of a restaurant preparing these specialties better than any other in the city. Sample all the seafood you wish at a number of restaurants and then submit your winning entry.

Little Italy is one of Baltimore's many ethnic neighborhoods. Work up an appetite as you stroll over there from the Convention Center, stopping along the way to admire the specialty shops in the Inner Harbor. Then scout out which establishment serves up the best pasta.

The perfect spot for breakfast or lunch is Lexington Market, a huge, indoor market with a variety of small eating places and offering all kinds of ethnic food. Try the unique raw bar, or savor the dazzling variety of fresh fruit and vegetable stands.

If your crowd is really hungry, drive out to the suburbs where you can get a six-foot submarine sandwich. It will serve 20 ordinary people, but probably only 15 dancers.

Dinner Cruise

On Tuesday through Thursday, June 26-28, the Port Baltimore will set sail daily from 11 am to 3 pm and again from 7 pm to 11 pm. Here's what you can expect if you decide to come aboard.

Buffet Luncheon Cruise — Relax in air-conditioned comfort and enjoy a four-hour narrated cruise through the Inner Harbor and out into the waters of Chesapeake Bay. Sample a delicious buffet. The cost is just \$12.50 per person (including cruise ticket and food).

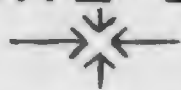
Buffet Dinner Cruise — Earn a Maryland Memory Badge as a memento of dining and dancing aboard the Port Baltimore. As you eat, watch the shoreline promenade by and the stars do si do on the water. Then square up for dancing. All this — cruise ticket, dinner and dancing — is only \$18.50 per person.

These spectacular boat trips are limited to 350 persons each, so write now to Wilson and Mary Lang, 554 So. Rolling Rd., Baltimore 21228 for a brochure and reservation form.

If you're strictly a landlubber, don't despair. On Friday, June 29, from 11:30 am to 6:30 pm, we invite you to an old-fashioned Maryland feast, featuring crab cakes and fried chicken, all cooked Maryland style. These epicurean delights will be served outdoors, under a tent set up at the Inner Harbor. As you eat, you'll also enjoy a fabulous view of the Baltimore skyline. For reservations, write Tom and Pat McCormick, 405 Kingwood Rd., Linthicum, MD 21090.

Don't forget to register for the Convention and make your housing requests, or, among the many other exciting attractions, you'll miss all this great food!

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Minnesota

Worthington Central Grade School Gym will be the place to attend the First February Frolic, February 11th. Dancing will be from 9:00 am to 11:00 pm with Whitey Aamot at the mike and Bud and Wilda Schmidt handling the rounds. It is being sponsored by the Turkey Trotters, who were organized in 1951. Good relations are maintained with the school system with club members being administration, secretary, custodians and teachers. Additional information may be had by contacting Don and Bernice Camery, 704 Bristol, Worthington 56187.

— Vernon and Grace Kay

Mexico

The Chaps and Chicks of Chapala, Jalisco, keep busy traveling to small villages, entertaining the Mexican people with squares, rounds and line dances. We have an excellent caller/teacher and also dance to records.

— Marjorie Conklin

New Mexico

This past year, George and Ruth Cooper were inducted into the New Mexico Square Dance Association Hall of Fame. For 25 years the Coopers have sponsored an annual weekend dance in Ruidosa, bringing pleasure to many hundreds of dancers. Following the 1983 event, George and Ruth turned the weekend over to Melton and Sue Luttrell, who will continue it in the future.



Thank you
to the
Coopers for
25 years.

Oregon

A \$9,000 cash contribution by Oregon square dance clubs is helping reestablish an old Lane County Fair tradition — the use of donated money and labor to improve fair facilities. The square dancers' money and a small amount of their labor have made it possible for acoustical panels to be installed in the Exhibition Hall, home of a major square dance festival each January. Needless to say, the local dancers would like good sound for their dancing. In addition to the wall acousti-



The Chapala Chaps and Chicks demonstrate square dancing at Concepcion de Buenos Aires, a small village in Mexico.

ROUND THE WORLD of SQUARE DANCING

cal panels, the dancers plan to provide portable sound screens for the hall's doors for use during the festival. . . Half of the contribution came from the Oregon Federation of Square and Round Dancers and the other half from the Emerald Empire square dance clubs. This is in addition to the rent the clubs pay for the facility when they use it. Jim Floyd, a square dancer who helped obtain the financial contribution, said, ". . . we're pouring the money back into something (we use). We plan to be there for a lot of years."

—Oregon Federation News
Hawaii

As a means of thanking all of the dancers who helped make their first year so successful, caller, Buddy and Debra Weaver, held an Appreciation Dance for the dancers of Hawaii on September 23rd, the date of their first anniversary on the Big Island. Dancers visiting Hilo are encouraged to write in advance for square dance information: PO Box 4844,

Hilo 96720; or telephone: 322-9197 (Kona), 929-7219 (Ocean View), 967-7473 (Volcano), 964-1728, 935-8382 or 966-8709 (Hilo) and 961-5065 or 966-8936 (Pahoa). Dances are held seven days a week at all levels and visitors are always welcome.

The 6th Annual St. Patrick's Festival will be held in Shipman Gym, Keaau, on the Big Island, March 3rd. Dave Taylor will be at the mike. A trail-in dance will be held March 2nd when Buddy Weaver will join Dave in the calling.

California

The only active callers who called at the 1st National Square Dance Convention in Riverside, California, 33 years ago, will join forces on February 11th for a Sweetheart Ball at the Palm Springs Pavilion, Palm Springs. Who are they? Cal Golden, Osa Mathews and Bob Van Antwerp. For further information write 4120 Calle San Antonio, Palm Springs 92264, or telephone (619) 327-2330.

The Swingin' Saints of Santa Monica are proud to announce they held a successful "Statue of Liberty" dance in October, raising



Local island club presidents with caller, Buddy Weaver, in Hilo (above). A portion of the more than 100 dancers who attended the Appreciation Dance (below).



Dancing took place on a new tennis court at the U.S. Corps of Engineers' compound in Riyadh. Jerry Story (left) was at the mike for his seventh festival in Saudi Arabia.

\$500 for the public fund to restore the famous lady. Following a patriotic theme, the hall was decorated in red, white and blue with a large picture of the Statue of Liberty on the stage.

—Stephen L. Grace

Arizona

The Mesa Checkmates will celebrate the 106th founding of their city with a Square and Round Dance Festival, February 24th and 25th. Featured callers will be Wade Driver and Bob Wickes, with Chuck and Mary Gray as round dance instructors. The Festival will be held in Centennial Hall. Further information may be obtained by contacting Jack and Doris King, 5402 E. McKellips Rd., #275, Mesa 85205.

—Lyle Morrow

The 4th Annual Winter Square Dance Jubilee will be held in Phoenix, February 2-4. On Friday, dancing will take place at the Borman School; on Saturday, it will be held at the Civic Plaza. Dick Houlton will handle the squares, Bobby and Ginger Dennis the rounds, Don and Marie Armstrong the contras and Lucy Johnson will be featured with clogging. For information contact Jim and Barbara Strava, 8550 No. 32 Drive, Phoenix 85021 (602) 973-1667.

Saudi Arabia

There was no "trick or treating" at the 0-3 Compound over the Halloween weekend but there certainly was a bunch of square dancing as the 7th Annual Riyadh Fall Festival got underway. It was the seventh appearance for Jerry Story at the mike. 41 squares were in the Grand March on Thursday evening. Local callers, Glyn Harcombe, Geoff Whitley and Wayne Spraggins had an opportunity to call with Jerry on Friday morning.

—Stuart Borise

Mississippi

The 15th Annual Mardi Gras Festival will be held February 3-4th at the Mississippi Gulf Coast Coliseum Convention Center in Biloxi. Appropriately, the theme will be based around the well-known Mardi Gras in New Orleans. Featured callers will be Tony Digeorge and Nelson Watkins and Jerry and Barbara Pierce will handle the rounds. Further information may be had by contacting Gary and Marleen Moore, PO Box 1903, Gulfport 39501, telephone (601) 928-4608.

Canada

The Canadian Square and Round Dance Society will join with other Canadian recreation organizations in May, 1984, for a week called National Physical Activity Week. The program is sponsored by the Government of Canada through Fitness Canada. The purpose of the week is to promote physical activity and fitness as a means of improving the life quality of Canadians. The program has been shortened to NPAW in English and SNAP in

Please see **WORLD**, page 84

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

February, 1984

AN IN-DEPTH LOOK AT TAG THE LINE

by Bill Peters, San Jose, California

THE BASIC TRAFFIC PATTERN for Tag the Line first appeared on the square dance scene in the late sixties when several caller/choreographers came up with the same or similar ideas about line dancers individually facing the center of the line and then moving forward and past each other. The idea didn't really become popular, however, until 1969, when the late, Willard Orlich, combined those various ideas into a single move which he called Tag the Line. Willard was also the one who introduced the idea of adding the final individual facing direction to the basic call (right, left, in, out) and this, of course, is what makes the call so versatile — and that versatility is undoubtedly what made the call so popular during the next decade. Tag the Line today is a staple and standard call in the vocabulary of every Mainstream dancer and it remains one of the most interesting calls on the entire Mainstream list.

The following routines use Mainstream calls exclusively and feature Tag the Line in a wide range of choreographic applications. Note particularly how Tag the Line is used in each routine's final resolution.

One and three lead right
Circle to a line of four . . . pass the ocean
Girls trade . . . girls run . . . tag the line right
Ferris wheel . . . centers pass thru . . . star thru
Pass thru . . . wheel and deal
Centers pass thru . . . swing thru . . . boys run
Tag the line right . . . couples circulate
Bend the line . . . pass thru . . . tag the line
Leaders turn back . . . right and left grand

One and three star thru . . . pass thru
Swing thru . . . boys run . . . tag the line left
Couples circulate . . . bend the line
Pass thru . . . tag the line out . . . partner trade
Right and left thru . . . pass the ocean
Girls trade . . . girls run . . . tag the line in
Pass thru . . . boys fold . . . star thru
Couples circulate . . . bend the line
Slide thru . . . star thru . . . pass thru
Tag the line . . . leaders turn back
Allemande left

One and three pass the ocean . . . swing thru
Boys run . . . tag the line
Lady go left . . . boy go right
Go round one . . . line up four . . . pass thru
Wheel and deal . . . centers swing thru
Spin the top . . . girls run . . . tag the line
Split those two
Lady go left . . . boy go right
Line up four . . . star thru . . . centers pass thru
Star thru . . . right and left thru
Pass the ocean . . . swing thru . . . boys trade
Boys run . . . tag the line . . . lady go left
Boy go right . . . allemande left

One and three pass thru . . . separate
Go round one . . . line up four . . . pass thru
Tag the line right . . . couples circulate
Boys only bend the line (straight ahead)
Couples circulate . . . girls only bend the line
All ferris wheel
Four girls square thru three quarters
Split the boys . . . go round one . . . line up four
Pass thru . . . tag the line right
Couples circulate . . . bend the line
Right and left thru . . . pass thru
Tag the line right . . . allemande left

It wasn't long after the introduction of the tag line concept before it was discovered that the move lent itself very readily to a number of interesting choreographic variations. It was, for example, soon evident that the basic Tag the Line action could easily be fractionalized and this made it possible for a caller to direct the dancers to do a One Half Tag the Line.

Note too, incidentally, that it is also possible to add a facing direction to a call of Half Tag (right, left, etc.)

One and three square thru . . . half tag the line
Scoot back . . . boys run . . . pass thru
Wheel and deal . . . centers pass thru
Swing thru double . . . girls run
Half tag the line . . . boys run . . . star thru
Dive thru . . . swing thru . . . boys run
Half tag the line right . . . allemande left

Four ladies chain . . . promenade
One and three wheel around
Right and left thru . . . pass the ocean
Swing thru . . . boys run . . . half tag the line
Walk and dodge . . . partner trade
Right and left thru . . . pass thru
Bend the line . . . pass the ocean . . . girls trade
Girls run . . . half tag the line.
Centers trade . . . centers run
Half tag the line . . . girls trade . . . recycle
Pass to the center . . . swing thru . . . boys run
Half tag the line . . . walk and dodge
Partner trade . . . allemande left

One and three touch a quarter
Walk and dodge . . . swing thru . . . boys run
Bend the line . . . right and left thru
Pass the ocean . . . girls trade . . . girls run
Half tag the line . . . centers trade
Swing thru . . . boys run (allemande left)
Pass thru . . . tag the line right
Couples circulate . . . centers trade
Half tag the line . . . right and left grand

One and three lead right . . . veer left
Bend the line . . . right and left thru
Swing thru . . . boys run . . . half tag the line
Eight circulate . . . boys run . . . swing thru
Girls circulate . . . boys trade . . . boys run
Bend the line . . . swing thru . . . boys run
Half tag the line . . . eight circulate
Boys run . . . allemande left

One and three pass the ocean . . . swing thru
Boys trade . . . boys run . . . half tag right
Swing thru . . . boys run . . . girls hinge
Center girls trade . . . center girls run
Four girls half tag the line
Pick up a boy and couples circulate
Bend the line . . . bend the line . . . square thru
Trade by . . . star thru . . . pass the ocean
Swing thru . . . boys run . . . half tag right
Right and left grand

Other fractional tags are, of course, also possible. While one could, theoretically, direct the dancers to do a quarter tag the line,

almost no one does, and in actual practice the term is used more to define a particular square dance formation than it is to define a call. A three quarter tag the line, on the other hand, is not only possible, it now appears on Callerlab's Plus program list. It is both choreographically useful and fun to dance. The following routines are intended for Plus program dancers.

One and three right and left thru
Flutterwheel . . . star thru . . . pass thru
Swing thru . . . boys trade . . . boys run
Three quarters tag the line
Four boys swing thru . . . girls face right
Diamond circulate . . . flip the diamond
Swing thru . . . girls run
Three quarters tag the line
Four girls swing thru and turn thru
Boys turn back
Boys courtesy turn your girl
Pass thru . . . partner trade and roll
Right and left grand

One and three lead right
Circle to a line of four . . . pass thru
Three quarter tag the line
Center girls trade . . . outsides cloverleaf
Centers recycle . . . sweep one quarter
Turn and left thru . . . pass thru
All double pass thru . . . peel off
Partner trade . . . pass thru . . . wheel and deal
Double pass thru . . . peel off . . . pass thru
Three quarters tag the line
Right and left grand

Note: be sure your dancers are comfortable with point-to-point diamonds before attempting the next routine.

One and three lead right . . . veer left
Bend the line . . . pass thru . . . tag the line in
Swing thru . . . girls run (in your own four)
Three-quarters tag the line . . . boys face right
(Check point-to-point diamonds)
Diamond circulate . . . flip the diamond
Girls trade . . . recycle . . . cross trail thru
Allemande left

Another tag the line variation that currently appears on the Mainstream list is Partner Tag. It applies the basic tag concept (face the center of the line and move forward passing right shoulders) to a "mini-line" forma-

SPECIAL WORKSHOP EDITORS	
Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances

tion, i.e., lines of two dancers. Note that mini-lines can consist of same-facing dancers or opposite-facing dancers.

One and three pass thru . . . partner tag
Star thru . . . pass thru . . . partner tag
Trade by . . . allemande left

Four ladies chain . . . one and three pass thru
Separate go round one
Squeeze in line up four . . . pass thru
Partner tag . . . centers swing thru double
Recycle . . . outsides turn back
Double pass thru . . . peel off . . . pass thru
Partner tag . . . centers swing thru . . . recycle
Sweep a quarter . . . outsides trade
Allemande left

One and three lead right . . . veer left
Bend the line . . . pass the ocean . . . girls trade
Girls run . . . couples circulate
Partner tag . . . four girls swing thru
Same girls spin the top
Four boys cloverleaf
Girls turn thru . . . boys courtesy turn girl

Touch a quarter . . . eight circulate
Boys run
Star thru . . . right and left thru
Rollaway half sashay . . . pass thru
Partner tag . . . right and left grand

And finally, we'll offer some routines in which all of the tag concepts have been mixed. The first two are for Mainstream dancers, the last two for Plus dancers.

One and three cross trail thru
Separate go round one
Squeeze in line up four . . . pass thru
Tag the line . . . centers in
Cast off three quarters . . . pass thru
Partner tag . . . centers pass thru
Centers in . . . cast off three quarters
Pass thru . . . half tag the line . . . boys trade
Boys run . . . ferris wheel
Centers square thru three quarters
Allemande left

One and three pass thru
Separate go round one
Squeeze in line up four . . . pass thru
Partner tag . . . centers swing thru double
Same four recycle . . . outsides turn back
All double pass thru . . . leaders trade
Swing thru . . . girls circulate . . . boys trade
Boys run . . . bend the line
Pass thru . . . tag the line in . . . pass thru
Tag the line . . . cast off three quarters
Allemande left

One and three square thru . . . swing thru
Boys run . . . half tag the line . . . trade and roll
Pass thru . . . centers touch a quarter
Walk and dodge . . . outsides partner trade
All three-quarters tag the line
Centers recycle . . . square thru three quarters
Outsides trade . . . allemande left

Four ladies chain three quarters
One and three square thru . . . swing thru
Boys run . . . half tag the line
Follow your neighbor and spread
Girls trade . . . recycle . . . swing thru
Boys run . . . three-quarters tag the line
Four boys swing thru . . . four boys recycle
Girls turn back
Four boys square thru three quarters
Split the girls go round one . . . line up four
Pass thru . . . partner tag
Boys touch a quarter . . . walk and dodge

Cloverleaf . . . meet a girl and star thru
Couples circulate . . . ferris wheel
Centers square thru three quarters
Allemande left

SPIN CHAIN AND EXCHANGE THE GEARS

From Static Square
Heads square thru
Spin chain and exchange the gears
Boys circulate . . . recycle . . . allemande left

From Zero Lines
Pass the ocean
Spin chain and exchange the gears
Boys circulate . . . girls trade . . . recycle
Swing thru . . . turn thru . . . allemande left

THE 1984 YEARBOOK

Here is your opportunity to get all of the squares, rounds, contras and traditionals in a single volume—more than 1,000 dances all in sections and completely indexed. These are the dances that appeared in the 1982 and 1983 pages of SQUARE DANCING Magazine; all have been dancer-tested.

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ROUND DANCES

BETTER THINGS IN LIFE — Belco 312

Choreographers: Pat and Louise Kimbley

Comment: An active yet easy to do two-step. The music is adequate. One band with cues.

INTRODUCTION

- 1-4 OPEN facing LOD Wait three pickup notes Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end BUTTERFLY M face WALL; Side, —, Behind, —; Side, Close, Side end OPEN facing LOD, —;
- 5-8 Backup, —, 2, —; Bk, Close, Fwd, —; Strut, —, 2, —; 3, —, 4, —;
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

PART B

- 17-20 Side, Close, XIF, —; Side, Close, XIF, —; Apart, —, Together, —; Change Sides, —, 2 end BUTTERFLY M facing COH, —;
- 21-24 Side, Close, XIF, —; Side, Close, XIF, —; Apart, —, Together, —; (Twirl L) In Place, —, R Turn to end facing LOD in CLOSED, —;
- 25-28 Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Bk, —;
- 29-32 Buzz to end M face RLOD; Dip Bk, —, Recov M face COH, —; Side, Close, Bk end M facing LOD, —; Side, Close, Bk end SEMI-CLOSED, —;

INTERLUDE

- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; —; Side, XIB, Side, XIF; Pivot, —, 2 M face WALL, —;
- 5-8 Turn Two-Step; Turn Two-Step M face LOD; (Twirl) Walk, —, 2, —; 3, —, 4 end SEMI-CLOSED facing LOD, —;

SEQUENCE: Dance, Interlude, Dance, Interlude, Part A plus Ending.

Ending:

- 1-2 OPEN Apart, —, Touch, —; Rock Side Turning to face partner, —, Point, —.

BLUEGRASS TWO-STEP — Grenn 17042

Choreographers: Glen and Beth McLeod

Comment: A lively two-step with equally lively music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step end M facing WALL in CLOSED: Side, Close, Fwd, —; Rock Fwd, —, Recov, —;
- 5-8 Side, Close, Bk, —; Rock Bk, —, Recov, —; (Twirl) Side, —, XIF, —; Side, —, XIF, —;

PART B

- 1-4 BUTTERFLY Face to Face Two-Step end in OPEN facing LOD; Rock Fwd, —, Recov to BUTTERFLY, —; Face to Face twd RLOD end facing RLOD in LEFT-OPEN; Rock Fwd, —, Recov to BUTTERFLY, —;
- 5-8 Face to Face Two-Step end facing LOD in OPEN; Basketball Turn end BUTTERFLY M facing WALL; Face to Face Two-Step end facing RLOD in LEFT-OPEN; Basketball Turn end facing LOD in SEMI-CLOSED;

PART C

- 1-4 Fwd Two-Step; Fwd Two-Step; Open Vine, —, 2, —; 3, —, 4 ending in SEMI-CLOSED, —;
- 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd, —; (Twirl) Walk, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;

SEQUENCE: A — A — B — C — A — A — B — C plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Side, Close; Apart, —, Point, —.

FLORIDA — Hi-Hat BB 012

Choreographers: Ray and Elizabeth Smith

Comment: A little identical footwork in this two-step routine. Big band music.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; (Together, —, Close for identical footwork, —;) Together, —, Touch, —;

PART A

- 1-4 ESCORT Walk, —, 2, —; 3, —, 4, —; Side, Close, XIF, —; R Solo Turn, 2, 3 to end facing RLOD in LEFT ESCORT, —;
- 5-8 Repeat Part A except to travel RLOD and to end facing LOD in OPEN
- 9-12 (Transition Fwd, Close, Bk, Touch;) Fwd, Close, Bk, Close; Side, Close, XIF to BUTTERFLY BANJO M face WALL, —; Wheel, 2, 3 end M face COH, —; Apart, Close, Fwd to SIDECAR, —;
- 13-16 Wheel, 2, 3 M face WALL, —; Side, Close, Fwd, —; Side, Close, Fwd end SEMI-CLOSED face LOD, —; Fwd, 2, 3 face partner and WALL in BUTTERFLY, —;

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; Circle Strut Away, —, 2, —; Together, —, 2 to BUTTERFLY, —;**
 5-8 **Side, XIB, Side, —; (Wrap) Side, XIB end facing LOD, Bk, —; Bk, Close, Fwd, Close; Fwd, —, 1/4 R Turn M face WALL in LOOSE-CLOSED, —;**
 9-12 **Side, Close, XIF to SIDECAR, —; Side, Close XIF to BANJO, —; Fishtail; Fwd, —, Manuv M face WALL in CLOSED, —;**
 13-16 **Turn Two-Step; Turn Two-Step; Pivot, —, 2 end face LOD in SEMI-CLOSED, —; (Transition Fwd, 2, 3 end ESCORT) Fwd, —, Fwd, —;**

SEQUENCE: Dance goes thru twice except last time thru omit the transition on meas 16 and Walk Fwd, 2 end in CLOSED M face WALL and ready for Ending.

Ending

- 1-2 **(Twirl) Side, —, XIB, —; Apart, —, Point, —.**

LITTLE SWEETHEART — Rhythm 2001

Choreographers: Dave and Nita Smith

Comment: This two-step is not difficult. The music is adequate. It also has a vocal with it.

INTRODUCTION

- 1-3 **BUTTERFLY M face WALL Wait; Side, Close, Side, Close; Apart, Point, Together, Touch;**

PART A

- 1-4 **Side, XIB, Side/Close, Side end BK to BK; Side, XIB, Side/Close, Side end in CLOSED; Turn Two-Step,, Turn Two-Step; Twisty Vine, 2, 3, 4 end in BANJO;**
 5-8 **Lunge, Recov to SIDECAR facing RLOD, Fwd Two-Step; Lunge, Recov to BANJO facing LOD, Fwd Two-Step; Wheel, 2, 3, 4; 5, 6, 7, 8 end facing LOD in SEMI-CLOSED;**

PART B

- 1-4 **Fwd Two-Step, Fwd Two-Step; Open Vine, 2, 3, 4; Change Sides (W XIF) to LEFT-OPEN; Change Sides to OPEN;**
 5-8 **Circle Away Two-Step; Together, 2, Two-Step end in CLOSED,, Turn Two-Step,, Turn Two-Step face LOD,, Fwd, Close, Bk, Close;**
 9-12 **Fwd, 2, 3, Point; Fwd, 2, 3, Point; Turn Two-Step,, Turn Two-Step,, (Twirl) Side, XIB, Fwd twd LOD, 1/4 R Turn M face WALL in BUTTERFLY;**
 13-16 **Balance L In Place,, Balance R In Place,, Balance Away,, Balance Together,, Change Sides (W Under Lead hands), 2, 3, 4 to LEFT-OPEN; Change Back, 2, 3, 4 end OPEN facing LOD;**

INTERLUDE

- 1-5 **Fwd, 2, 3, Swing; Bk, 2, 1/4 R Turn, Fwd twd RLOD in LEFT-OPEN; Fwd, 2, 3, Swing; Bk, 2, 1/4 L Turn face WALL, Close in BUTTERFLY; Apart, Point, Together, Touch;**

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-4 Repeat meas 1-4 of Interlude:
 5-6 **Side, Close, Side, Close; Apart, Point, —, —.**

SUSIE — Belco 312

Choreographers: Ken Croft and Elena de Zordo

Comment: A fun to do easy two-step with a little bit of cha-cha. Delightful music to the old "Susie" tune.

INTRODUCTION

- 1-2 **OPEN-FACING Wait; Apart, Point, Together, Touch to BUTTERFLY M face WALL;**

PART A

- 1-4 **Rock Fwd, Recov, Bk/2, 3; Rock Bk, Recov, Fwd/2, 3; Release trailing hands Open Vine, 2, 3, Thru end BUTTERFLY; Pas de Basque L, Pas de Basque R,,**
 5-8 Repeat action meas 1-4 Part A:

PART B

- 9-12 **Side, XIB, Side/Close, Turn to face LOD in OPEN; Rock Fwd, Recov, Bk Two-Step,, Rock Bk, Recov, Fwd/Lock, Fwd/Lock; Strut, 2, 3, Pick up to CLOSED;**
 13-16 **Walk, 2, Fwd Two-Step,, Walk, 2, Fwd Two-Step end M face WALL,, Turn Two-Step,, Turn Two-Step end M face WALL,, (Twirl) Vine, 2, 3, Thru;**

SEQUENCE: Dance goes thru three times plus Tag.

Tag:

- 1 **Solo Roll LOD, 2 to OPEN, Apart, Point.**

SINGING CALLS

IT'LL BE ME

By David Burns, Huntsville, Alabama

Record: Mar-Let #506, Flip Instrumental with David Burns

OPENER, MIDDLE BREAK, ENDING

Circle left

If you hear somebody knocking on your door

If you see somebody crawling on the floor

You do an allemande left with corner girl

Do sa do allemande left corner girl

Weave the ring

If you feel something heavy on your

Fishing hook swing that girl promenade
Don't look it'll be me
And I'll be looking for you

FIGURE:

Heads square thru in the middle four hands
Do sa do with corner one time around
Swing thru go two by two spin the top
Boys move up right and left thru
Square thru three quarters round
The corner lady swing
Swing that corner round and round
And promenade that ring
It'll be me and I'll be looking for you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

MOVING ON UP

By Ray Bohn, Louisville, Kentucky

Record: **Lazy Eight #17**, Flip Instrumental with
Ray Bohn

OPENER, MIDDLE BREAK, ENDING

Circle left

Well I'm moving up to the eastside
To a deluxe apartment in the sky
All the ladies rollaway ladies center
Men sashay do an allemande left
Weave around the ring
Fish gotta' swim in the ocean
Birds gotta' fly in the sky
Swing your honey like swinging on a vine
Promenade on down the line
We're moving on up to the eastside and
We finally got a piece of the rock

FIGURE:

Heads promenade outside and go halfway
Walk in and flutterwheel we're on our way
Sweep one quarter more pass thru
A right and left thru you do
Turn your date veer to the left
All couples circulate
Half tag your line son scoot back
Swing your corner like swinging on a vine
Promenade on down the line
We're moving on up to the eastside and
We finally got a piece of the pie

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IN IT FOR THE LOVE

By Gary Shoemake, Carrollton, Texas

Record: **Chaparral #315**, Flip Instrumental with
Gary Shoemake

OPENER

Four ladies chain across the ring
Turn and chain them back again
Join hands circle left
Allemande left weave the ring
I'm only in it for the love and affection
Do sa do promenade that direction

I guess the question that I'm really asking
Is do you want love that's everlasting?

(BREAK & END)

Sides face grand square
I'm only in it for the love and affection
I think I'm headed in the right direction
I guess the question that I'm really asking
Is do you want love that's everlasting?
Four ladies chain go across the ring
You can chain them back
And promenade again now before we go on
I thought I ought to mention
I'm only in it for the love

FIGURE:

Heads square thru count me four hands
Right hand star turn it once around
Heads star left all the way back
Meet your corner touch a quarter
Scoot back boys
Boys run right clap your hands
And do a left allemande swing your girl
Promenade the set let me say
Before my heart starts showing
I'm only in it for the love

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SECOND FLING

By Shannon Duck, Mesa, Arizona

Record: **Rawhide #111**, Flip Instrumental with
Shannon Duck

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw your own
The men star right one time
Put an arm around your partner
Star promenade girls roll back
Allemande left and weave in out around
Until you meet your maid
Swing your own and promenade
Come on let your hair down
We're going uptown
And have ourselves a second fling

FIGURE:

The heads pass thru cloverleaf you do
Sides square thru and go three
Do sa do your corner curlique then
Scoot back I say now boys run right
Slide thru and swing your corner maid
Left allemande come back promenade
Come on and let your hair down
We'll have a hoedown
And have ourselves a second fling

TAG:

Come on and walk around your corner
Swing your own and
Have yourself a second fling

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

1984 Premium Album Tracks

The following represent the fourth track from each of our 1984 Premium Record Albums. They are slightly edited and condensed to fit the available Workshop space, but are totally indicative of the calls on the records.

The BASIC Program

Bob Van Antwerp
Stateline, Nevada

Circle left . . . roll away with a half sashay
Circle to the left . . . roll away
Circle to the left . . . roll away
Circle to the left . . . one more time
Roll away . . . circle to the left
Allemande left with corner . . . come back
Do sa do . . . promenade . . . home you go

Couples one and three lead to the right
Circle up four . . . break out to a line of four
Pass thru . . . boys run to the right
Swing thru . . . centers run around the ends
Bend the line . . . center four right and left thru
Same two pass thru . . . U turn back
Everybody up to middle and back
Pass thru
Boys run around the girls . . . check your wave
Swing thru . . . centers run around the ends
Bend the line
Center four right and left thru
Same couples pass thru . . . U turn back
Look for corner . . . allemande left
Right and left grand . . . promenade home

Four ladies grand chain . . . chain 'em back
Two and four face partners
Everybody grand square . . . reverse
One and three square thru four
With outside two swing thru
Swing thru again
Everybody turn by the right three quarters
Check your wave . . . swing thru
Swing thru again
Turn by right three quarters
Check your wave . . . right and left thru
Dive thru . . . square thru three quarters
Find the corner . . . allemande left
Do sa do . . . boys star left once around
Meet your partner . . . star promenade
Four girls turn back . . . go the other way back
Meet your girl . . . turn her by the right
Look for the corner . . . left allemande
Come back and promenade home
Four ladies grand chain . . . chain 'em back
Sides face . . . grand square
Bow to your partner . . . corners all

The MAINSTREAM Program

Marshall Flippo
Abilene, Texas

Join your hands . . . circle to the left
Allemande left to Alamo style
Head couples walk and dodge
Just the sides do a walk and dodge
Partner trade . . . join hands circle to the left
Allemande left to Alamo style
Four couples walk and dodge . . . boys run
Left allemande . . . grand right and left
Promande home . . . four ladies chain
Chain back girls three quarters round
Heads square thru four
Circle up four with that outside two
Break out and make a line
Touch one quarter
Circulate once and a half
Center six trade . . . those boys step apart
All the boys circulate twice . . . girls hinge
Center girls cast left three quarters
In the wave swing thru . . . boys run
Everybody do a U turn back . . . promenade
Don't slow down
With the girl on your left allemande left
Right and left grand . . . promenade home
Sides up to middle and back
Half square thru
Circle up four with outside two . . . make a line
Pass thru . . . tag the line . . . face in
Touch one quarter
Circulate once and a half
Center six trade . . . girls step apart
All girls circulate twice . . . boys hinge
Center boys cast left three quarters
Swing thru . . . in the wave recycle
Sweep a quarter more . . . pass thru
Wheel this girl to the left . . . pass thru
Wheel and deal . . . centers pass thru
Do sa do
Make an ocean wave . . . same sex trade
Centers trade . . . boys run . . . pass the ocean
Swing thru . . . recycle . . . star thru
California twirl . . . slide thru
Square thru three quarters . . . trade by
Pass thru . . . U turn back
Right and left grand
Stop at home . . . heads pass the ocean
Step thru to the outside two . . . girls trade
Recycle . . . veer to left . . . girls hinge
Center girls trade
Girls cast right three quarters
Couples circulate . . . boys fold in front of girls
Touch a quarter . . . centers trade
Same sex trade . . . centers trade . . . boys run
Pass thru . . . bend the line . . . pass thru
Wheel and deal . . . centers swing thru
Bow to your partner

The PLUS Program

Mike Seastrom

Northridge, California

Four ladies chain straight across
Head couples roll away half sashay
All join hands . . . circle left . . . circle right
Drop hands . . . single file
Four men do a U turn back . . . Dixie grand
Right pull by . . . left pull by . . . right pull by
Left allemande . . . all eight spin the top
Boys run around the partner
Promenade home

Head couples right and left thru
Roll away half sashay . . . slide thru
Both hands to corner . . . single circle
Make a wave . . . all eight circulate
Swing thru . . . explode . . . touch one quarter
Coordinate . . . ferris wheel and spread
Pass thru . . . tag the line all the way
Track II . . . explode this wave
Boys run right around the partner
Split circulate once and a half
Flip your diamond . . . right and left grand
Promenade home
Side couples pass the ocean
Boys only ping pong circulate
Center girls trade . . . centers swing thru
Extend the tag . . . swing thru
Girls run around the boys
Touch one quarter
Triple scoot . . . single circulate
Boys run around the girls . . . star thru
Pass thru . . . bend the line
Right and left thru
Pass the ocean . . . boys circulate
Ladies trade . . . recycle . . . sweep one quarter
Right and left thru . . . touch one quarter
Girls run around the boys
Right and left grand . . . promenade home
Heads pass thru . . . separate
Go around one . . . touch one quarter
Single circulate . . . boys trade
Roll to face . . . men square thru
Girl facing out run 'round girl facing in
Both hands . . . single circle to a wave
Centers trade . . . centers run
New centers follow your neighbor and spread
Outside circulate . . . same outsides face in
Everybody ping pong circulate
Extend the tag . . . swing thru
Boys run around the girls . . . boys circulate
Crossfire . . . girls run around the boys
Right and left grand . . . promenade home
Head two couples pass the ocean
Girls trade . . . ping pong circulate
New centers swing thru
Boys run around girls
Bend the line . . . circle left home

The ADVANCED ONE Program

Bronc Wise

Long Beach, California

This time let's try something different.
Make two couple squares. That's right, just
couples one and three . . . here's Bronc to call
a two couple dance.

Right and left thru . . . send her back
Do a Dixie style . . . ocean wave
Boys hinge . . . diamond circulate
Cut your diamond . . . left swing thru
Girls run around that boy . . . bend the line
Pass thru . . . chase right . . . one quarter thru
Recycle . . . square chain thru
Partner trade
Right and left thru . . . you're home
Touch one quarter . . . split transfer
Three quarter thru . . . boy run around her now
Turn and deal and roll . . . it's a lefty
Follow your neighbor . . . recycle . . . roll
It's a lefty . . . split transfer . . . scoot back
It's a lefty . . . girls run around the boys
Pass the ocean here . . . explode
Pass the ocean
Lock it . . . right and left thru
Run around her now . . . star thru . . . veer left
Ladies hinge . . . diamond circulate
Cut your diamond . . . Everybody roll
Girls pass thru . . . touch a quarter
Boys trade . . . boys run around the girls
Ladies trade . . . bend the line
Half square thru . . . partner trade
You're home . . . touch one quarter
Follow your neighbor . . . do not spread
You've got a lefty . . . left swing thru
Explode . . . touch one quarter . . . circulate
Go once and a half . . . look for a diamond
Diamond circulate . . . cut your diamond
Boys cross run . . . bend the line
Right and left thru . . . you're home
Couple three roll the girl half sashay
Straight ahead do a touch one quarter
Split transfer . . . circulate once
One quarter thru . . . recycle
Square chain thru . . . partner trade
Star thru . . . leaders zoom
New leaders partner trade . . . pass the ocean
Recycle . . . do a single circle to a wave
Lock it . . . boy run around that girl
Bend the line . . . couple three California twirl
One put centers in . . . cast off three quarters
Pass thru . . . partner trade . . . boys roll
Boys start a split square thru four
Partner trade . . . girls roll
Girls start a split square thru four
Partner trade . . . pass the ocean
Centers trade . . . centers run around the ends
Bend the line . . . half breed thru
Pass the ocean . . . recycle . . . pass thru
Partner trade . . . bow to the partner

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CALLER of the MONTH



Pat Demerath, Honolulu, Hawaii

IN THE SERVICE since 1967, Pat Demerath is presently Commander of the 15th Services Squadron, Hickam Air Force Base, Hawaii. Although he learned to square dance in Texas, it was not until he was stationed in Taiwan, four years later, that he became involved in the caller/leadership aspect. As supervisor of Chinese employees at the Base, Pat started taking part in Chinese social gatherings. After a few months, he decided it was time to adopt an American activity and joined with a group forming the Ding How Square Dance Club. They began by dancing to records until Pat took a couple of records home and within a week was able to call them with only minor disastrous effects. Thus began a calling career that developed fascinating, international proportions. Overseas travel and the extensive study of languages has enabled Pat to deliver numerous calls in Chinese, French, German, Spanish and Korean.

In Taiwan, he introduced square dancing to the Chinese. In 1977, following a stint in Del Rio, Texas, where he called for the Kinney County Kickers, Pat was reassigned to Zaragossa, Spain, where he called for the

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KYLE & BLANCHE CHURCHWELL

Zaragossa Promenaders and the Madrid Squares. In Guam, he called for the Typhoon Twirlers and in Seoul, Korea, he called for the Kim Chee Promenaders. Every year Pat and his wife, Angela, return to Taiwan on vacation and Pat calls a myriad of dances for the Ding How Club in Taipei. This, in fact, is where the Demeraths met — at a Ding How Dance. Angela's (Shao-Ping's) family are all square dancers in Taipei.

A member of Callerlab, Pat currently is the caller for the Hayseeds Square Dance Club at Pearl Harbor and is also Vice President for the Hawaii Callers and Teachers Association. In this capacity, he was instrumental in developing the first Annual Aloha Tenderfoot Student Dance in honor of all square dancing students in Hawaii. Pat believes the main purpose of square dancing is to have fun and that every caller must discipline himself to assure that the dancers' interest of having fun is never forgotten. □ □ □

LETTERS, continued from page 3

smooth flow of the dance. Let them dance together!

Renee Lau
Hilo, Hawaii

Dear Editor:

We enjoy your magazine very much. We first came across it while stationed in the U.S. Navy, pulling duty in Keflavick, Iceland. This is where we learned to dance. There were old copies of your magazine stashed away in the cabinets of the club. We went through them. In particular I love the Ladies on the Square. I have photocopied many pages from old magazines. My husband found the magazines very



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Jack Berg



Bob Poyner



Walt Ishmeal

helpful when we were transferred back to the States and he became a new caller. I just wish there could be more Ladies on the Square or Feature Fashion in color, which is helpful with ideas. Thank you for your informative and interesting magazine.

Denise Boysel
Waukegan, Illinois

Dear Editor:

In Baltimore recently we have begun a listing in the phone book white pages that reads, "Square Dance Clubs of Maryland" to provide

a ready contact for anyone interested. This offers a lead not only to out-of-town visitors but to locals who see demos or hear of the activity and don't know where to start. perhaps such listings in other towns would swell our ranks, a need we always have.

Jackie Griffiths
Baltimore, Maryland

Dear Editor:

Enclosed is my \$18.00 for two more good years of SQUARE DANCING Magazine. I'll always remember Millie Blakey telling me in

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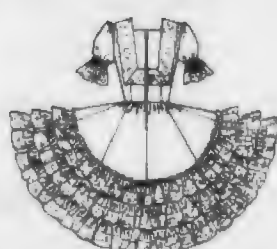
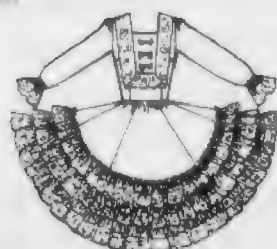
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1957 that Sets in Order (as it was then called) was the best. She has never been proven wrong. Keep it up.

Tom McGrath
Sydney, Australia

Dear Editor:

In a recent issue of your magazine there was an article about a couple in England whose ages totaled 159 years. We also have the same situation in our Coordinator Square Dance Club. Clyde and Agnes Vanderpool from Diamond City, Arkansas, are 85 and 76

years young respectively. These nice folks drive 90 miles each way to dance with us twice a week and sometimes more often if there is a special dance.

Don and Joyce Beacn
Springfield, Missouri

Dear Editor:

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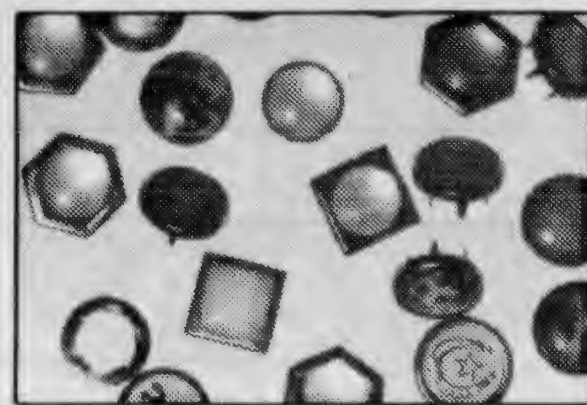
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Rita Steward, Queensland, Australia
Dear Editor:

The magazine and the Premium Records have helped us a lot, both when taking lessons and now, to keep up with the new movements and events.

Sy and Mary Sutton
Ashby, Nebraska

Dear Editor:

One of the strongest roots of square dancing certainly was the book by John Playford,

"The English Dancing Master: Or, Plaine and Easie Rules for the Dancing of Country Dances, with the Tune to Each Dance." Since the book was first published in 1651, we may celebrate its 333rd anniversary in 1984. From these country dances developed contra dancing, and from contra dancing developed square dancing. The Playford dances were revived by Cecil Sharp, who interested Dr. Lloyd Shaw in folk dancing and he, in turn, created modern square dancing. So though this year has become ominous through the

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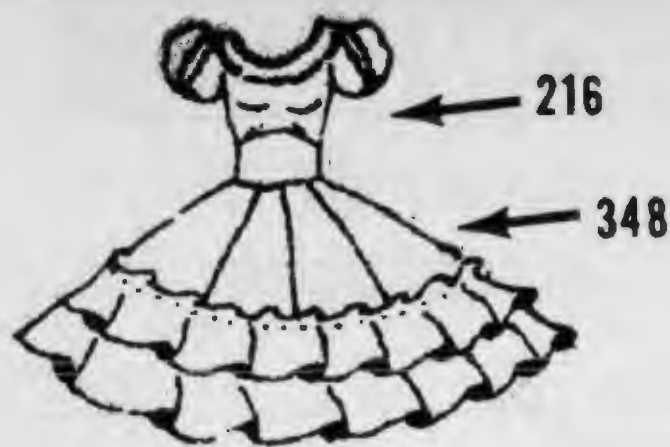
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famous novel by George Orwell, let us look
gladly ahead and remember John Playford
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Heiner Fischle
Hannover, West Germany

Dear Editor:

Being 8,000 miles away, it usually takes two
to three months to receive your magazine. We
always enjoy it and find articles interesting,
although we would question the accuracy on
page 22 of the August issue about the Over-
seas Dancers Association. In that article refer-

ence was made to whom was largely respon-
sible for the spreading of American square
dancing overseas. In New Zealand, the U.S.
and Canadian military were not responsible.
Originally it was a Canadian, Happy Hill, who
in 1933 started square dancing in New
Zealand and, at a much later date, it was re-
vitalized by the writers of this letter. In Aus-
tralia, we believe it was Joe Lewis who was
responsible for getting it going.

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Dear Editor:

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Bill Johnston
Skippack, Pennsylvania

Dear Editor:

I want to commend you for the article in the October magazine, "That the Handicapped May Dance." Our club, The Sunsetters

Square Dance Club, of Longview began, as a club project, a class for the mentally handicapped. These exceptional people have had seven lessons and are doing quite well. They are eager to learn and they love the activity. It is a real joy to us, the club members, to bring this much happiness to others, as well as promote this activity that we love.

Jim Quine
Longview, Texas

Just another proof that square dancers are great people! — Editor

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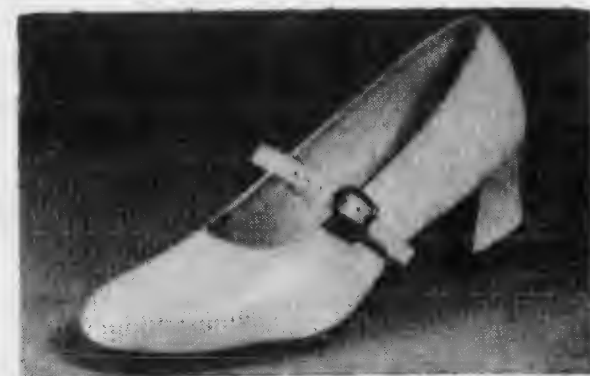
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RECORDS, continued from page 27

right — bend the line — right and left thru — girls lead Dixie style — make wave — boys trade — boys cross fold — swing — promenade.

Comment: The instrumental side has a nice beat and tempo is not too fast. Moves smoothly. The dance choreography is above average and gives the dancers something to think about. Rating: ☆☆☆

BELLES OF SOUTHERN BELLS —

Lou Mac 502

Key: G **Tempo:** 128 **Range:** HB
Caller: Jerry L B

Synopsis: (Intro) Circle left — allemande left — promenade (Break & end) Four ladies promenade — swing at home — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four — right and left thru — veer left — ferris wheel — centers square thru three quarters — swing corner — promenade.

Comment: This release has plenty of words to execute. Callers may have to practice. Figure is Mainstream and very adequate. The music has a nice solid beat. Rating: ☆☆☆

WONDERFUL WORLD OF WOMEN —

Mar-Let 503

Key: A Flat, B Flat & C **Range:** HC
Tempo: 130 **Caller:** Harold Rowden LG

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — allemande left — weave ring — swing — prom-

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

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enade (Figure) Heads square thru four hands
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— boys run right — right and left thru — ladies
lead Dixie style to ocean wave — boys cross
fold — swing corner — promenade.

Comment: A little different choreography in this
release with a Dixie style and boys cross fold.
The music is above average and calling is
clear. The tune will likely be familiar to
all. Rating: ☆☆☆

BAD REPUTATION — Prairie 1067

Key: E **Tempo:** 128 **Range:** HE
Caller: Al Horn **LE**

Synopsis: (Break) Circle — ladies star right
three quarters — allemande left — right and
left grand — swing — promenade (Figure)
Heads touch a quarter — walk and dodge —
pass the ocean — grand swing thru — boys
run — crossfire — walk and dodge — partner
trade and roll — box the gnat — pull by —
allemande corner — turn thru — allemande
again — swing — promenade.

Comment: The music sustains a nice lift with a
steady boom-chuck beat. Al offers a vocal
rippling sound that provides an unusual
touch. The figure offers plenty of variety for
dancers. Rating: ☆☆☆

16th AVENUE — Rocket 105

Key: D **Tempo:** 128 **Range:** HD
Caller: Robert Shuler **LB**

Synopsis: (Intro & end) Circle left — allemande
left — do sa do at home — men star left — turn
partner by right — corner allemande — swing
partner — promenade (Break) Sides face
grand square — four ladies chain — chain
home — promenade (Figure) Head two cou-
ples promenade halfway — down middle right
and left thru — star thru — California twirl —
right and left thru outside two — dive thru —
centers circle four halfway — pass thru —
swing — promenade.

Comment: The music is above average and the



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ED 301 I CAN SEE FOREVER LOVIN' YOU

figure is Mainstream all the way. The key range for callers may be a little high and a listen will be needed to determine. Robert is clear in his calls. Range: ☆☆☆

SOUTHERN BOUND — Lou-Mac 148

Key: C Tempo: 128 Range: HC
Caller: Bill Claywell LC

Synopsis: (Break) Four ladies chain across — chain home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — couples ferris wheel — centers curlique —

make right hand star — swing corner — promenade.

Comment: A relaxed moving dance with very good musical background. The choreography is most danceable. The melody is enjoyable and the dancers seemed to enjoy this release. Rating: ☆☆☆

MOVING ON UP — Lazy Eight 17

Key: D Tempo: 128 Range: HB
Caller: Ray Bohn LA

Synopsis: Complete call printed in Workshop.
Comment: An adequate figure that is timed well. The music is good and well recorded. The

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overall consensus was this tune would be selected for Workshop. Rating: ☆☆☆☆

ROLLIN' IN MY SWEET BABY'S ARMS —

Ponderosa 002

Key: F, F Sharp & G

Tempo: 126

Range: HE

Caller: Mike DeSisto

LC

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — spin the top — boys move up-right and left thru — square thru three quar-

ters — swing corner — promenade.

Comment: Another new company is welcomed to the recording industry. The figure is used extensively but for this release it seems slower and more relaxing. Good music with lots of rhythm. Rating: ☆☆☆☆

GOTTA' TRAVEL ON — JoPat 601

Key: F & G Tempo: 132 Range: HD

Caller: Mark Patterson

LC

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande corner — swing own — promenade (Figure) Heads promenade halfway —

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lead right circle four — make a line — up to middle and back — star thru — do sa do — spin chain thru — girls circulate two places — swing — promenade.

Comment: Good music by JoPat. Clear calling by Mark with a nice figure, not unusual but workable with spin chain thru. Dancers relaxed with this old tune and enjoyed dancing it very much. Rating: ☆☆☆☆

IT'LL BE ME — Mar-Let 506

Key: G Minor Tempo: 128 Range: HD
Caller: David Burns LC

Synopsis: Complete call printed in Workshop.

Comment: A fine release with good music and excellent calling by David. The figure is inclined to be overused but still provides good dancing. The dancers enjoyed the lyrics.

Rating: ☆☆☆☆

PICKIN' UP STRANGERS — Fine Tune 101

Key: C Tempo: 128 Range: HC
Caller: Jay Henderson LG

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle square thru four — swing thru — boys run right — ferris wheel

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— square thru three hands — swing — promenade

Comment: We would like to welcome the Fine Tune Company to the recording field. A square dance set to a popular country tune with fairly standard choreography. The music is most listenable. Rating: ☆☆☆

AMERICAN MADE — Bee Sharp 122

Key: G Tempo: 130 Range: HE

Caller: Wayne Spraggins LD

Synopsis: (Intro) Sides face grand square — four ladies chain — chain back — roll promenade (Break & end) Circle left — allemande

corner — do sa do own — left allemande — weave ring — do sa do — promenade (Figure 1 & 4) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — center two pass thru — star thru pass thru — partner trade — slide thru — swing corner — promenade (Figure 2 & 3) Heads promenade halfway — right and left thru — square thru four hands — touch one quarter — split circulate — single hinge — fan the top — pass thru — swing corner —

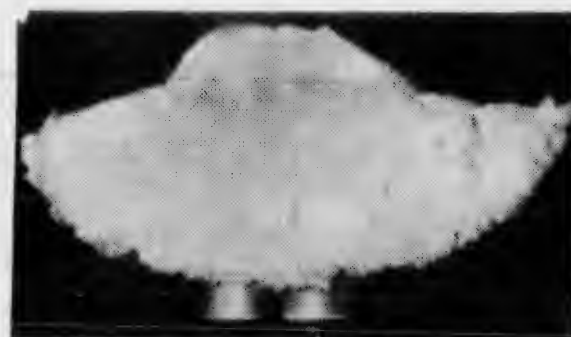
Comment: An overall nice recording with alternate figures that were thoroughly enjoyed by the dancers. The music has a solid impact and

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BA-106 A Little Bitty Tear Let Me Down by James Maxey

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INSTRUMENTAL

- Cripple Creek/Rebel YellTH 528
Golden Eagle Grand March/
Raggedy AnnCH 110

FLIPS

- Alabama Jubilee — G. McWhirterTRR 116
Amarillo By Morning — E. KinneyELK 003
Baby's Back Again — B. WhittenTB 233
Betcha My Heart — F. ZellerLH 1042
Black Sheep — M. HooseRB 2991
Blue Moon — M. SeastromCD 224
Close Enough To Perfect — K. BaconCD 222
Cool Water — E. KinneyELK 002
Cornbread Beans & Sweet Potato Pie —

- B. WentzLR 10093

Do What You Do Do Well —

- G. McWhirterTRR 118
Down On The Corner — R. TroutRB 298

I Can Hear Kentucky Callin' Me —

- G. Baker and C. MashburnTB 229

- In Mexico — B. GrahamLORE 1212

- I'm Hanging Around — M. BoatwrightL8 19

Just a Dance At Twilight —

- P. HartmanFTC 32047

- Light In The Window — G. HumphriesLR 10091

Man In The Little White Suit —

- B. WhittenTB 230

Morning Dew — J. Porritt,

- M. PattersonJP 403

- Morning Sky — M. SeastromTB 231

- Music Box Dancer — D. FariaTNT 211

New Looks From An Old Lover —

- E. SheffieldESP 121

One Of Those Wonderful Songs —

- S. WennUR 301

- Pirates and Poets — W. BaldwinCD 223

- Ridin' Trains — S. KopmanCD 225

- School Days — G. StewartPH 103

- Shenandoah — E. KinneyELK 004

Showtime Down In Tennessee —

- D. WilliamsonRB 285

Some Ladies Don't Love Cowboys —

- R. DibbleCD 220

So Round So Firm So Fully Packed —

- J. CarltonFW 500

- Stay A Little Longer — K. BowerCH 109

- Stop In The Road — L. HughesCD 221

- That's Living — M. MacCullarBM 059

That's The Way Love Goes —

- A. LawderLR 10092

The Best Is Yet To Come — S. Jacques

- CD 226

- This Ol' Hoedown — M. TremblyTNT 213

- Tumbling Tumbleweeds — E. KinneyELK 001

Walkin' Through The Shadows of

- My Mind — T. RussellTB 232

- You Call Everybody Darlin' — D. Payne

- TRR 122

- Your Hard Dog — A. SaundersBZ 003

ROUNDS

- Alabama Waltz — cuesGR 17049

Here Comes the Blues/

- Little SweetheartRR 2001

- In It For The LoveCH 607

- Ohio Two StepGR 17047

- Sweet Misery/Bossa NovaBEL 314



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FT-109 Tune Up, 48 Basic Hoedown by Rick

Current Releases

FT-108 Tell Me Baby Why You've Been Gone So Long by Jay

FT-107 Song Sung Blue by Rick

FT-105 Love's Been A Little Bit Hard On Me by Jay

FT-104 Snipe Romp Hoedown by Rick

Recent Releases

FT-103 Pick Me Up On Your Way Down by Jay

FT-102 Common Man by Rick

FT-101 Pickin' Up Strangers by Jay

Watch for: So Fine, flip hoedown by Jay

Distributed by: Corsair Continental, P.O. Box 644, Pomona, CA 91769

is well played. Wayne does a nice job on the vocal.
Rating: ☆☆☆☆

PICK ME UP ON YOUR WAY DOWN — Fine Tune 103

Key: D Teinpo: 128 Range: HB

Caller: Jay Henderson LA

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Four ladies chain — head couples pass the ocean — extend your tag — split circulate — centers trade — scoot back — walk and dodge — boys fold right — star thru — promenade.

Comment: This new company offers a fine instrumental with choreography that is well timed and offers good figures. The tune is fairly popular and well known with a good country sound.
Rating: ☆☆☆☆

I'M ONLY IN IT FOR THE LOVE — Longhorn 1041

Key: B Flat Tempo: 134 Range: HD

Caller: Mike Bramlett LD

Synopsis: (Break) Circle left — left allemande — do sa do — allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — swing thru — boys run — tag the

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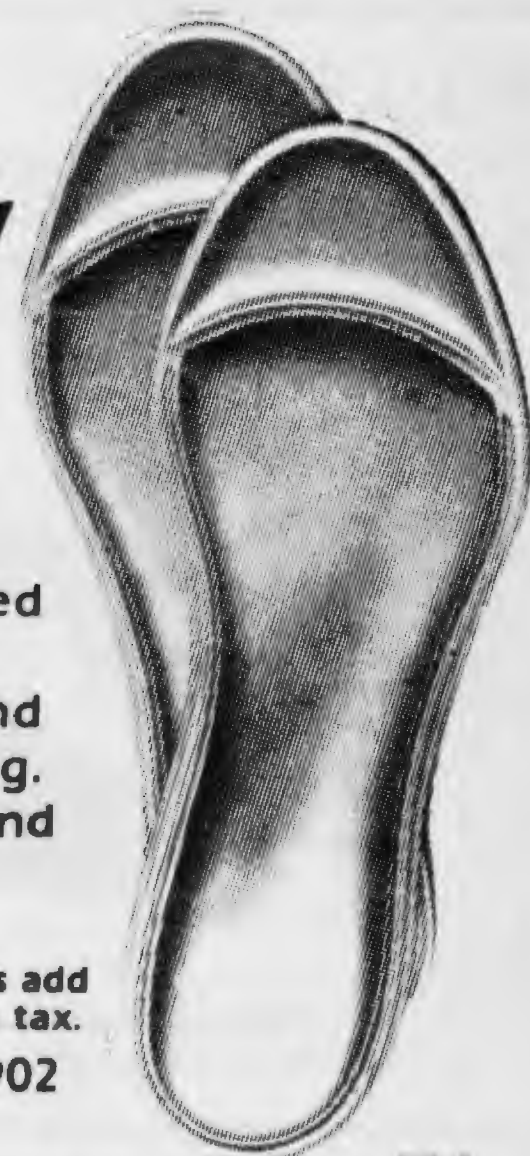
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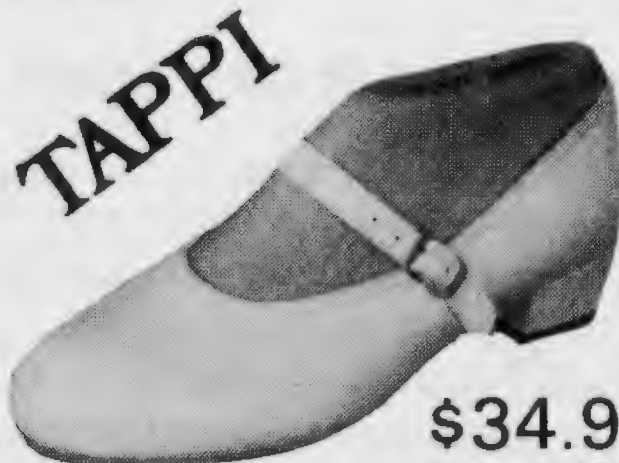


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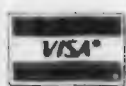
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GR 17050 **I Wanta Quickstep** classic

by Eddie & Audrey Palmquist
GR 17049 **Alabama Waltz** by Bob & Helen Smithwick
GR 17048 **Only Me Cha Cha** by Max & Ruth Mandel
GR 17046 **Hawaii** two-step by Bud & Shirley Parrott
GR 17045 **Q.T. Waltz** by Dave & Jeanne Trowell

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GR 15018 **C.J. Mixer/Red Sox Mixer** by Bob Howell
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Latest Squares

FTC 32047 **Just A Dance At Twilight**
by Paul Hartman
FTC 32046 **Hawaiian Melody** by Buddy Weaver
FTC 32045 **Yellow Polka Dot Bikini**
by Brian Hotchkies
TOP 25365 **Good Morning Country Rain**
by Dave Walker
TOP 25363 **Why Do They Always Say No**
by Bill Peterson
TOP 25362 **Welcome To My World** by Art Shepherd

line — cloverleaf — girls move in square thru three quarters — star thru — boys trade twice — promenade.

Comment: The tempo is a little quick but interesting. It is well called and the melody is enjoyable. The figure contains choreographic moves that appealed to the dancers. Overall, it's a worthwhile recording. Rating: ☆☆☆☆

left allemande — swing own — promenade (Figure) Heads lead right circle — make a line — load the boat — do sa do — square thru three quarters — swing corner — promenade.

Comment: This recording is inclined to be rather fast, consequently the dancers had some difficulty keeping up. The figure offers a load the boat. The music is above average. Rating: ☆☆

FEEL RIGHT — Lazy Eight 4

Key: A Tempo: 148 Range: HC Sharp
Caller: J.N. Beaird LG Sharp

Synopsis: (Break) Circle left — walk around corner — men star left — turn partner right —

SECOND FLING — Rawhide 111

Key: A Flat Tempo: 128 Range: HC
Caller: Shannon Duck LE Flat

Synopsis: Complete call printed in Workshop.

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L8-13 14 KARET KIND, Johnnie
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hands circle left — ladies center — men sashay — circle — ladies center — men sashay — circle — left allemande — do sa do — promenade (Figure) Heads promenade halfway — right and left thru — square thru four hands — make right hand star — heads star left one time around — swing corner — promenade.

Comment: A slow rhythm on this recording of an old favorite melody. The figure is Mainstream. Music is adequate. Rating: ☆☆☆

This month we also have a good showing for hoedown accompaniment records.

HOEDOWNS

HUSH HUSH — Kalox 1285

Key: B Flat Tempo: 130 Range: HC
Music: Kalox Rhythm Boys LA

IF YOU COME BACK TO ME — Flip side to Hush Hush

Key: A Flat Tempo: 130 Range: HC
Music: Kalox Rhythm Boys LA Flat

Comment: A good buy for callers since these two tunes are very danceable and nice to call to. Well recorded instrumentals. Cue sheets are enclosed. Give a listen. There are no vocals on either side. Rating: ☆☆☆☆

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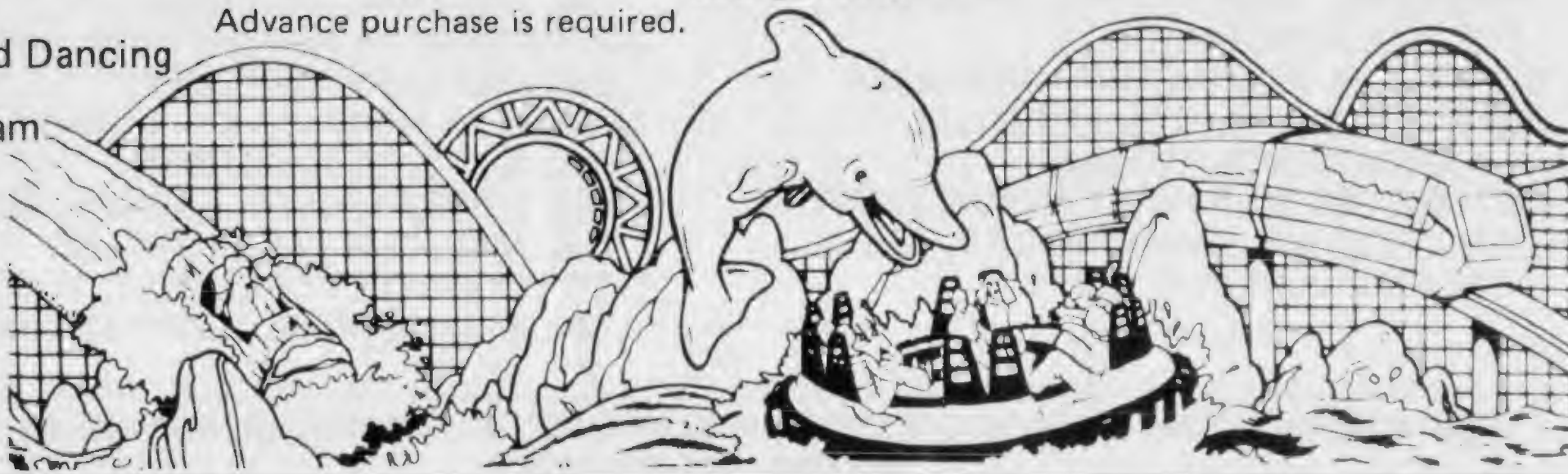
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Key: F Tempo: 128

WILLY — Flip side to Muggsy

Key: F Tempo: 128

Comment: Good all around hoedowns with fine instrumental music. The first hoedowns for this company and well worth a trial.

Rating: ☆☆☆☆

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Key: A Tempo: 130

Music: Kalox Rhythm Boys Band — Guitar,
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WATER BOY BLUES — Flip side to Night Train

Key: G Tempo: 132

Music: Kalox Rhythm Boys Band — Piano,
Bass, Banjo, Guitar

Comment: Callers should really listen to these two hoedowns to determine their needs. They both have good rhythm. This reviewer leans toward the "Water Boy Blues" side.

Rating: ☆☆☆

Our reviewer once again marvels, as do we, over the increasing quality records being produced. The music in the square dance industry has taken tremendous strides.



FEBRUARY RELEASES:

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by Josh Frank

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 HH 5059 After The Lovin' by Jerry Schatzer

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 Twelgrena Inc., P.O. Box 216, Bath, OH 44210
 JIM'S Record Shop, 163 Angelus, Memphis, TN 38104

WORLD, continued from page 51

French and will run from May 13-21st. The program guidelines call for any sponsored activity to be national in scope, available to the general public, applicable for a wide variety of ages, mental and physical abilities and to be inexpensive. It sounded like a natural for square and round dancing. Fitness Canada agreed, so we were one of the very few groups that were added this year, and, in addition, given almost full funding.

Square and round dancers will be asked to

dance on Sunday, May 13th, as a kickoff. This will call public attention to NPAW, provide fun and physical activity for the dancers and should also be an excellent time to do some promotional work with the general public with a view to recruiting for the fall of 1984. The Society will provide posters, handouts and guidelines; clubs will be asked to do demonstrations and public participation dancing in a similar fashion as we do during Square and Round Dance Week. To add a bit of flavour to the event, we will be asking you to dance in

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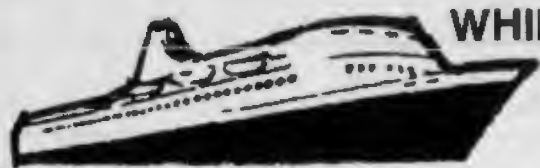
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Feb. 3-4 — **24th Annual Dixie Jamboree,**
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AL — MASDA, PO Box 7132, Montgom-
ery 36107

Feb. 3-4 — **Annual Bay Area Chaparral Con-**
vention, Richmond Memorial Auditorium,
Richmond, CA — (415) 938-1950

Feb. 3-5 — **Jamboree by the Sea, Oceanside,**
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Feb. 9 — Family Dancers Plus Program Dance, City Hall, Mason, MI

Feb. 9-10 — The Pecos Promenade, Andrews, TX

Feb. 10-11 — Sweetheart Ball, Essex Junction, VT

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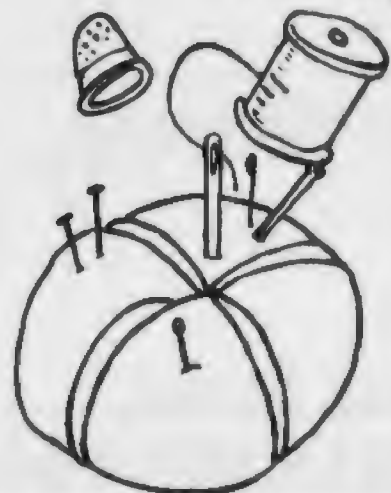
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- Feb. 29 — Shootin' Stars 5th Leap Year Dance, High School Cafetorium, Bath, MI
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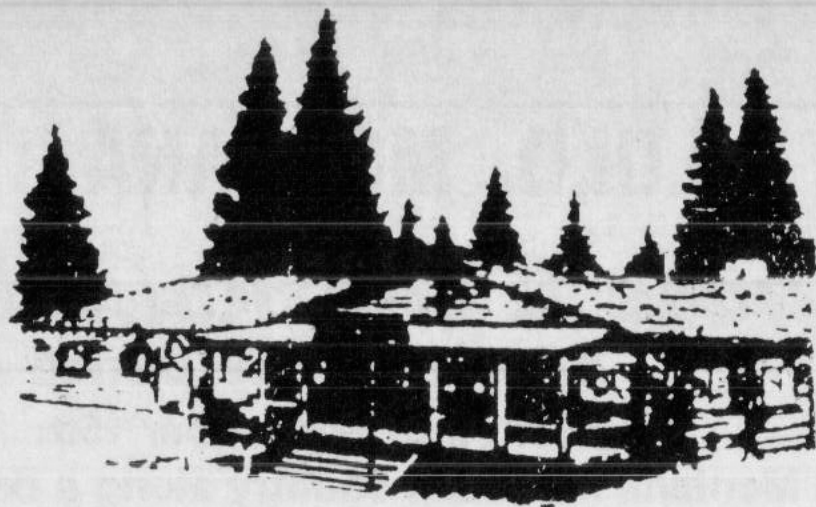
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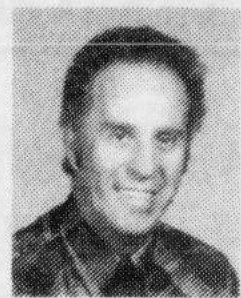
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SUMMER 1984 SCHEDULE

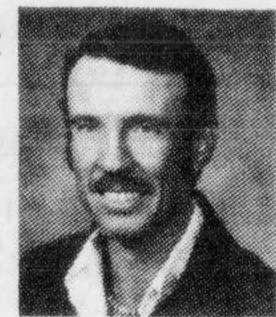
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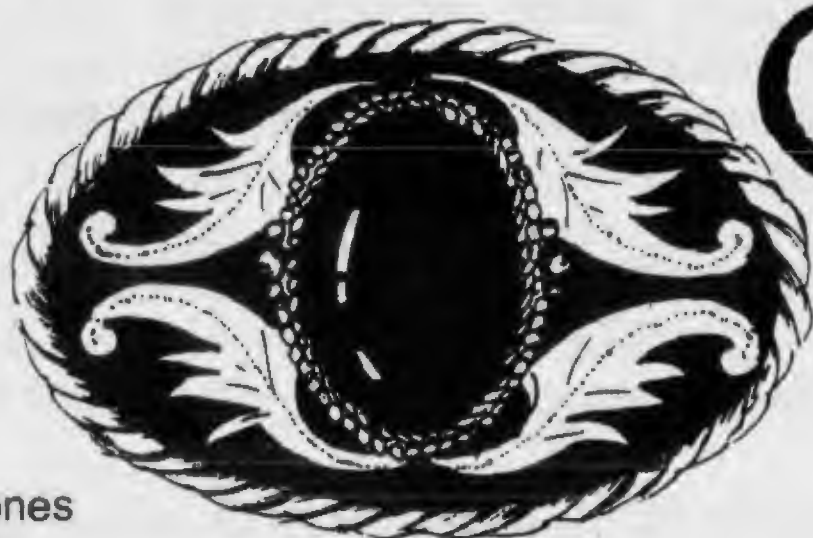
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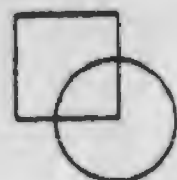
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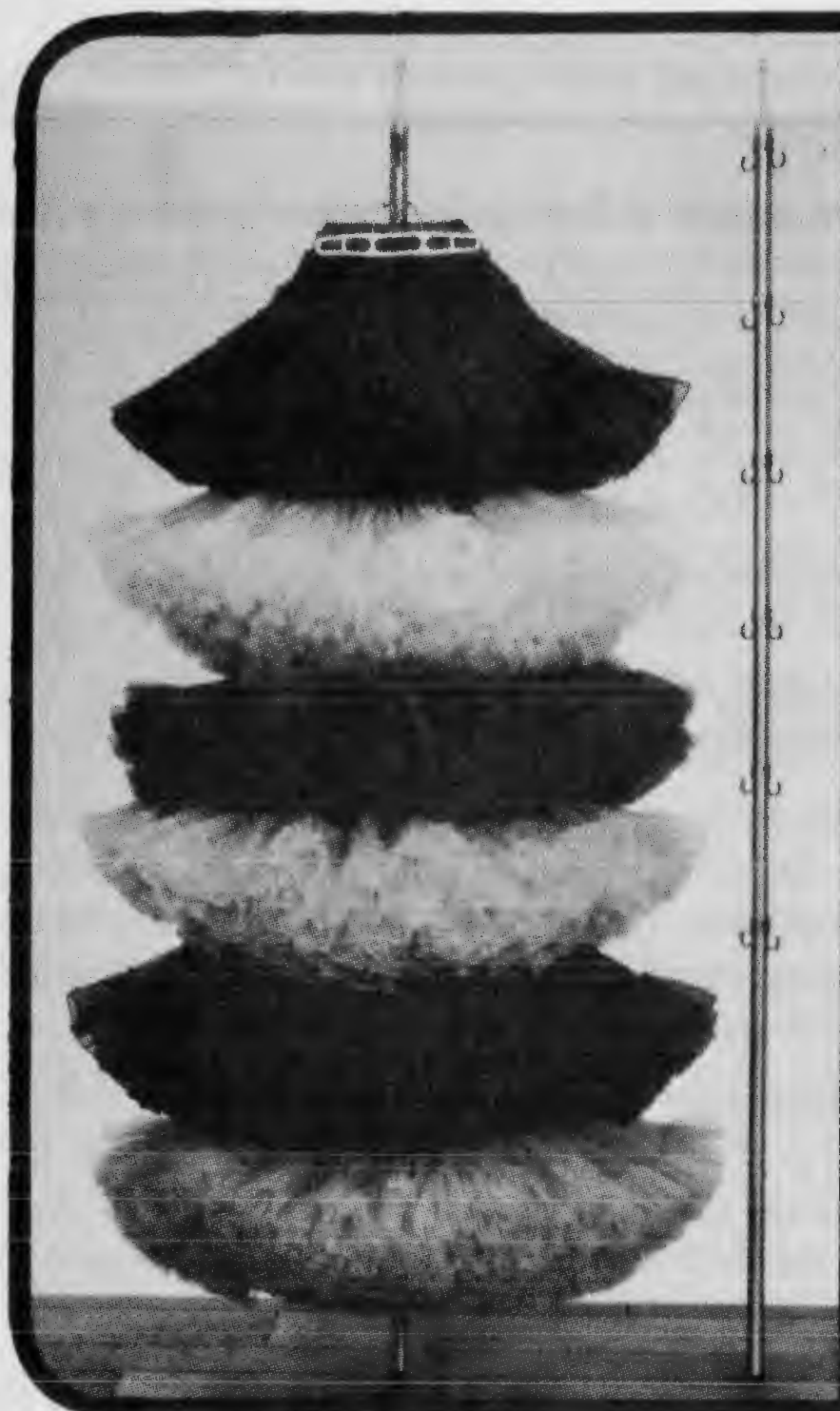
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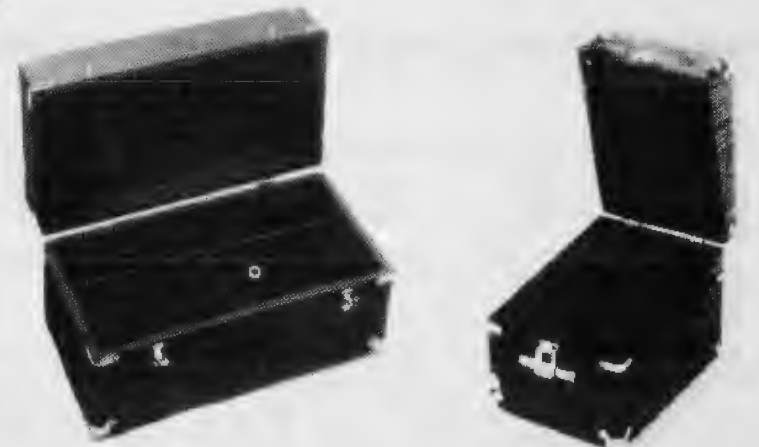
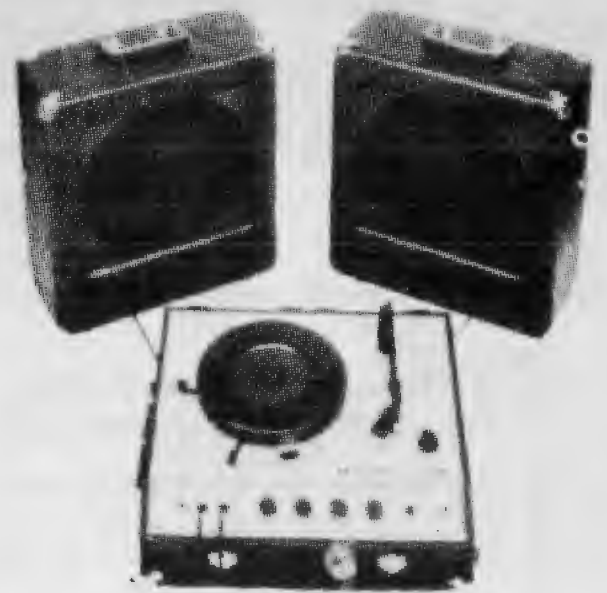
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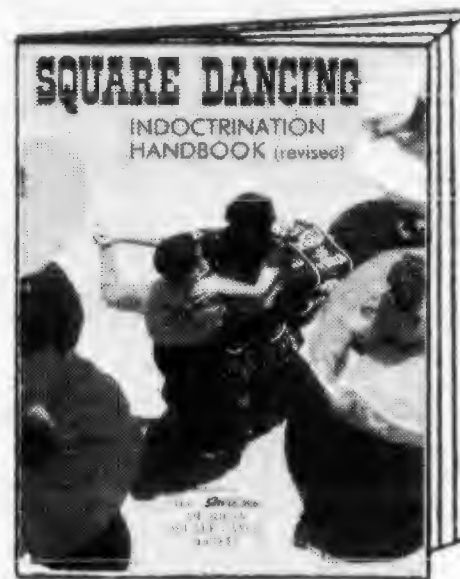
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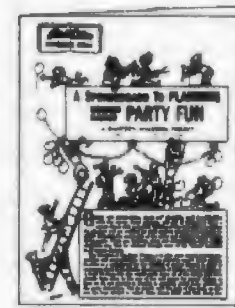
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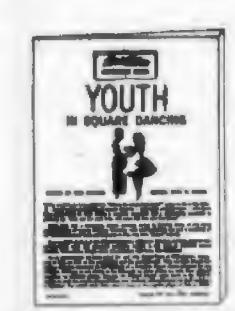
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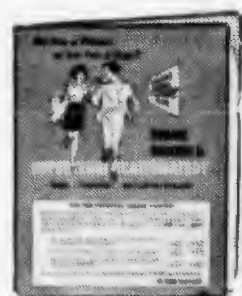


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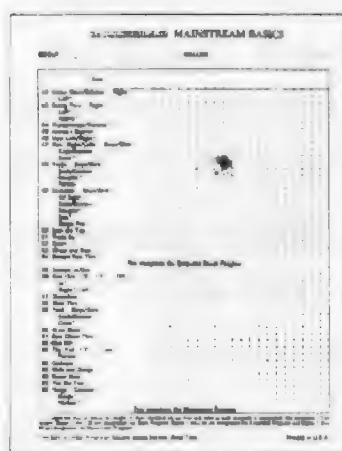
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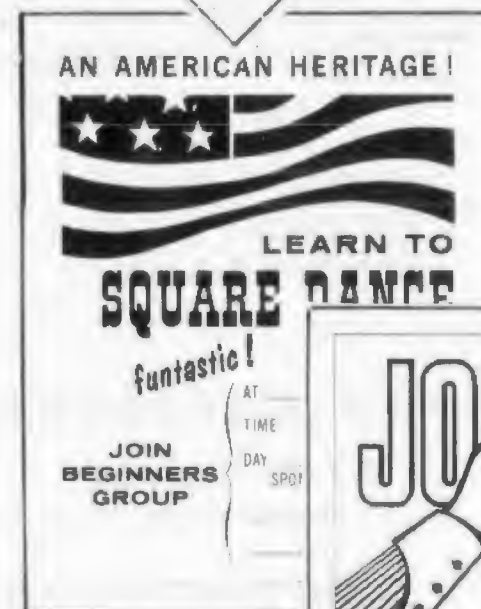
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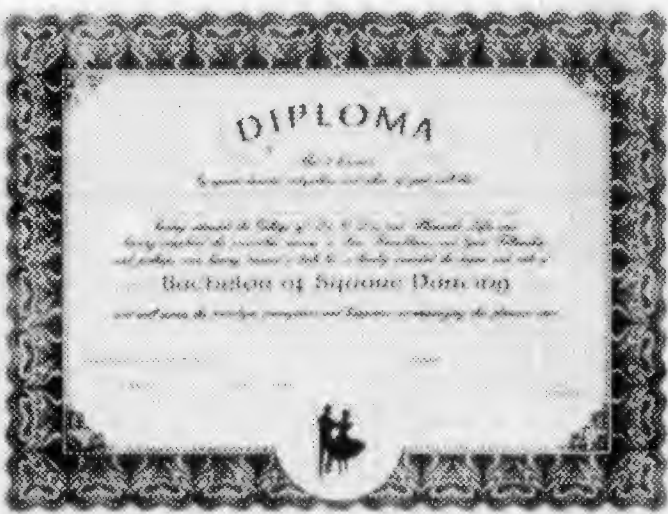
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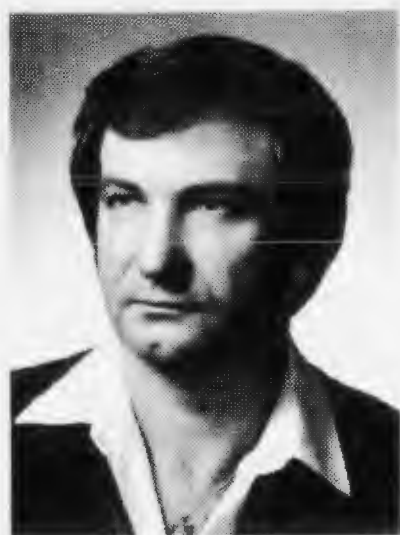
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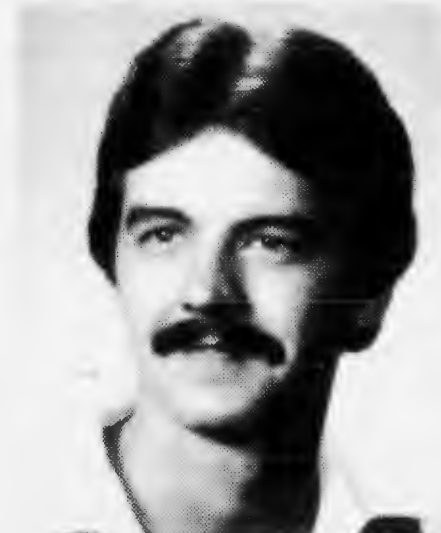
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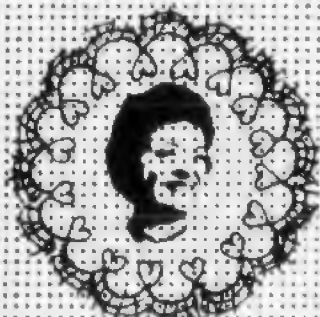
Simple lines are always good, especially when created from an interesting fabric and when worn on an outstanding figure. This all adds up to Marg Johnston's yellow dacron-lace, wash-and-wear square dance dress. The bodice has a boat neck in front and dips low in the back. The full sleeves (Vogue 9751 is no longer available but perhaps you can locate one) are darted to fit the arms loosely. The gathered six-gore skirt is attached to a 2" yoke, giving a long-waisted appearance. Marg calls this her "hot day" dress for its cool feeling. We'd call it lovely anytime at all.



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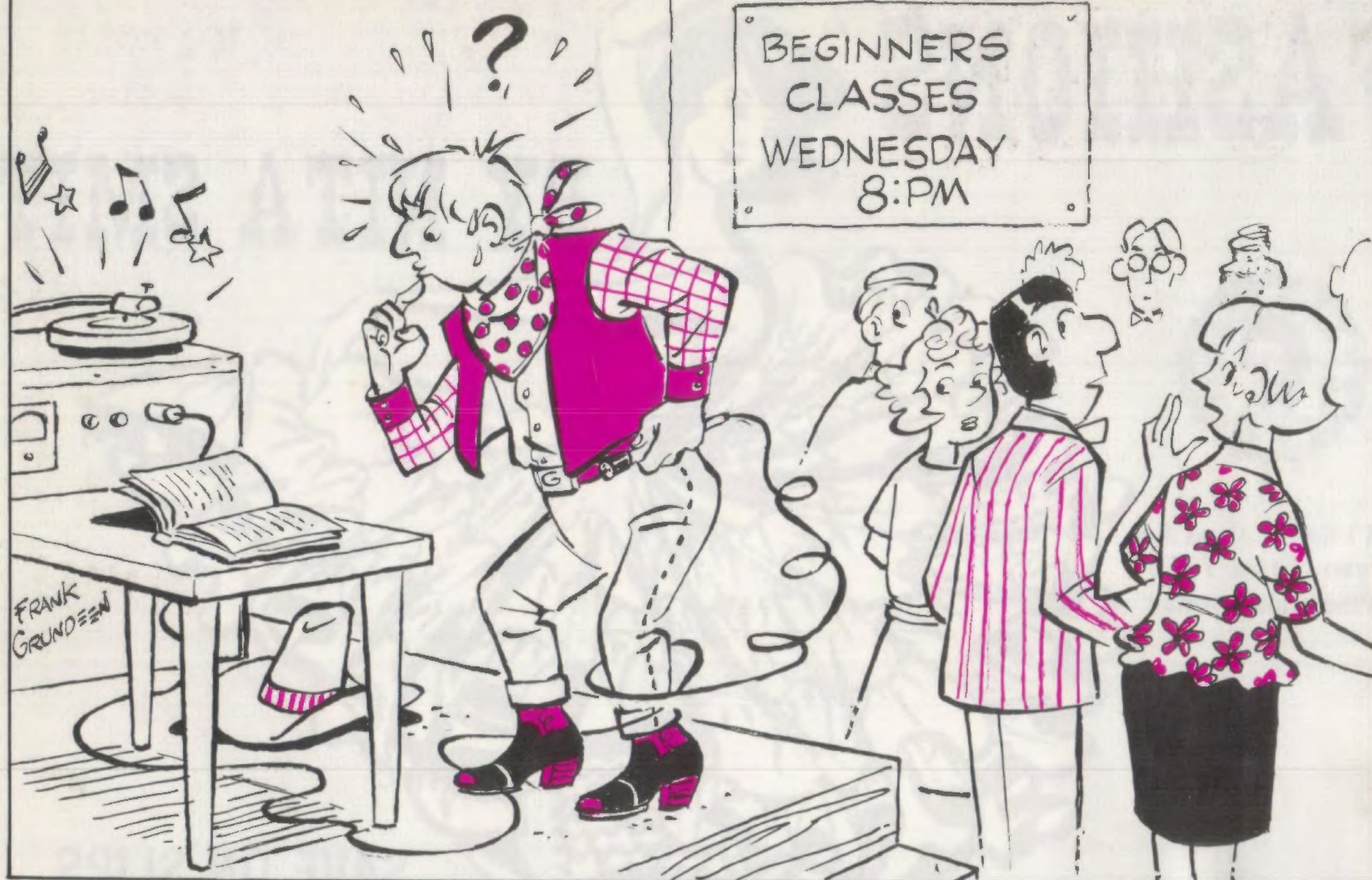
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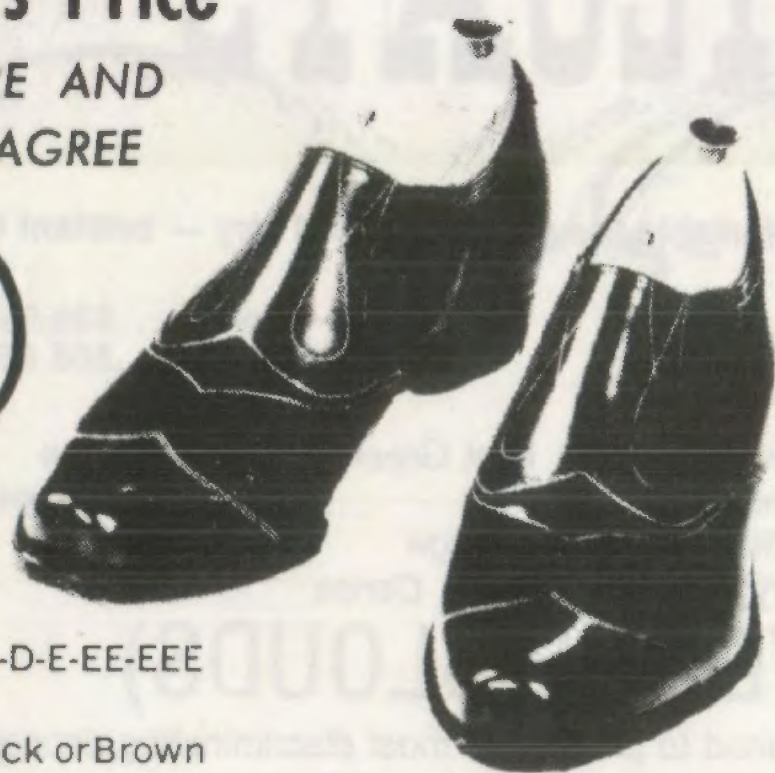
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